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oung Hollywood Takes
Trip to Thirties New York

ure Shot: Fashion's
lottest Photographer

Shalom Harlow
On breaking into the movies (and buying in the East Village)

LSO:

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s Really Running For

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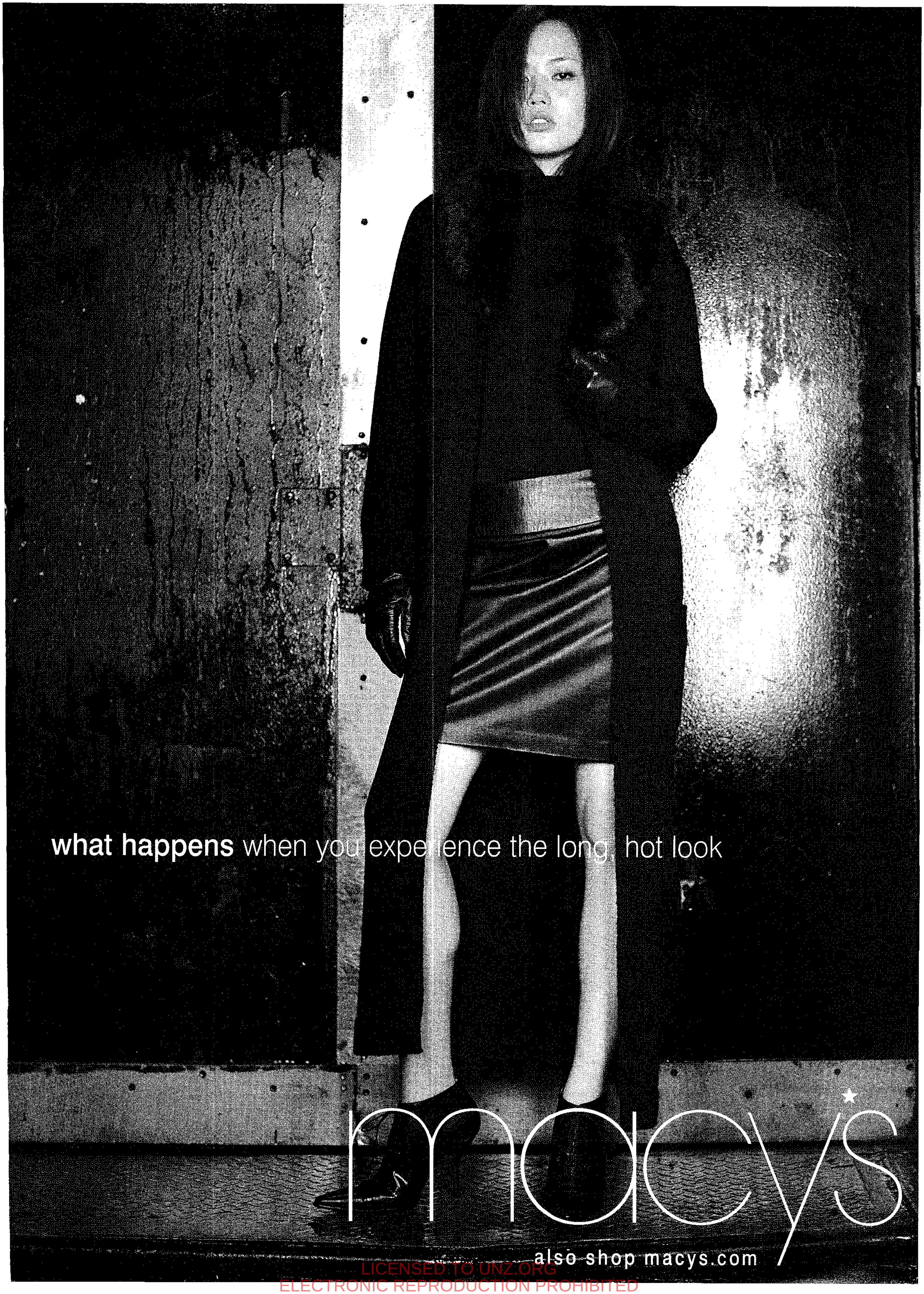
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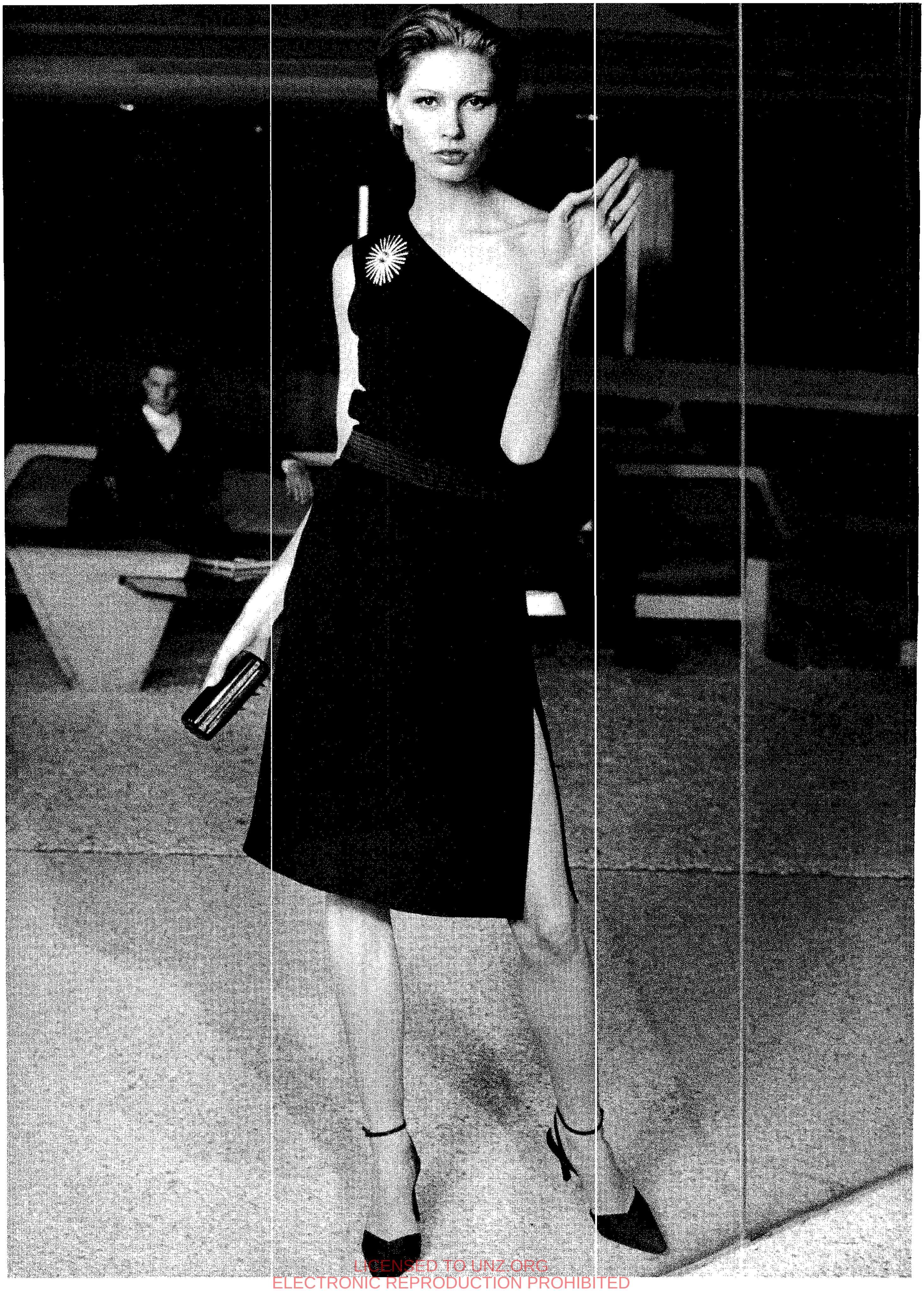

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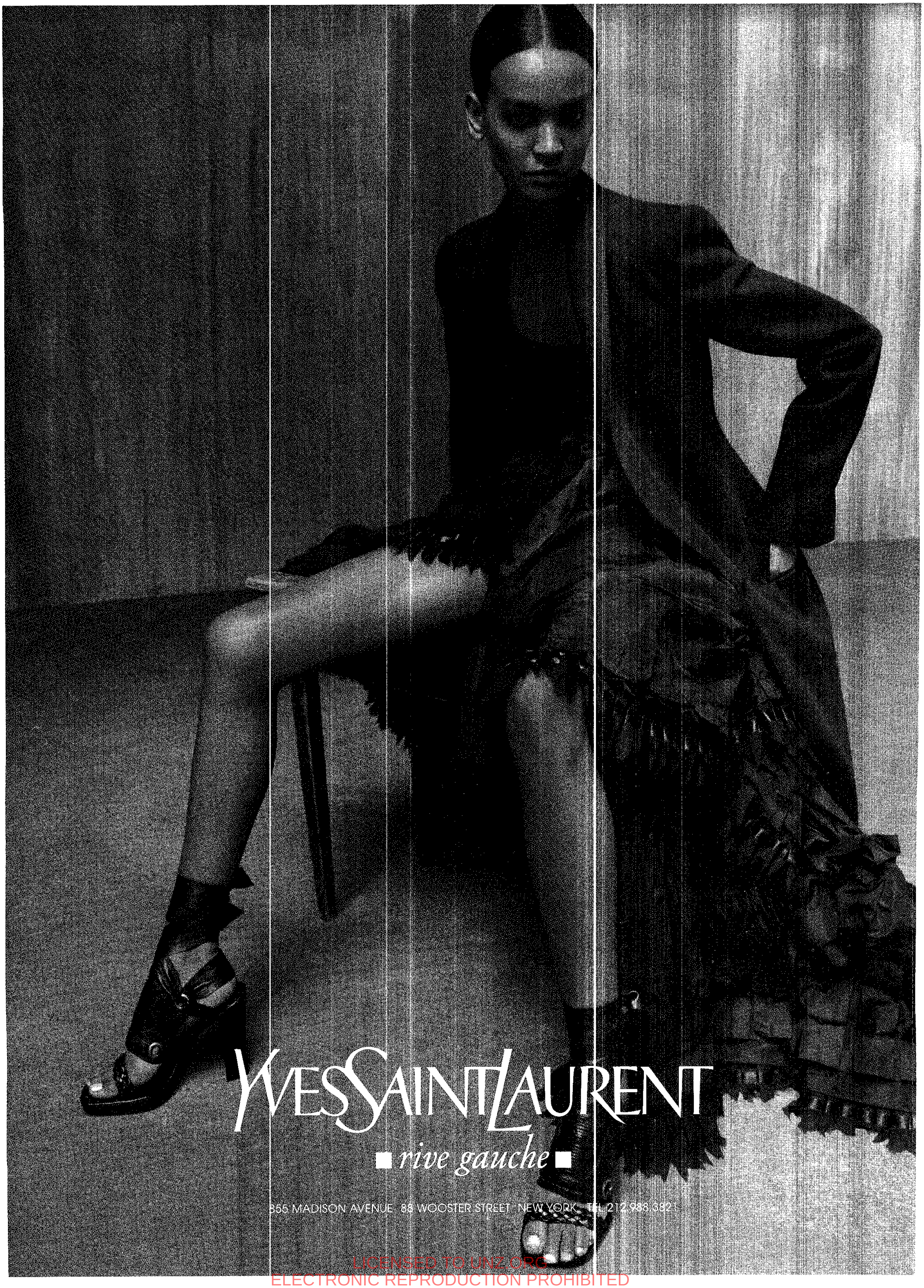
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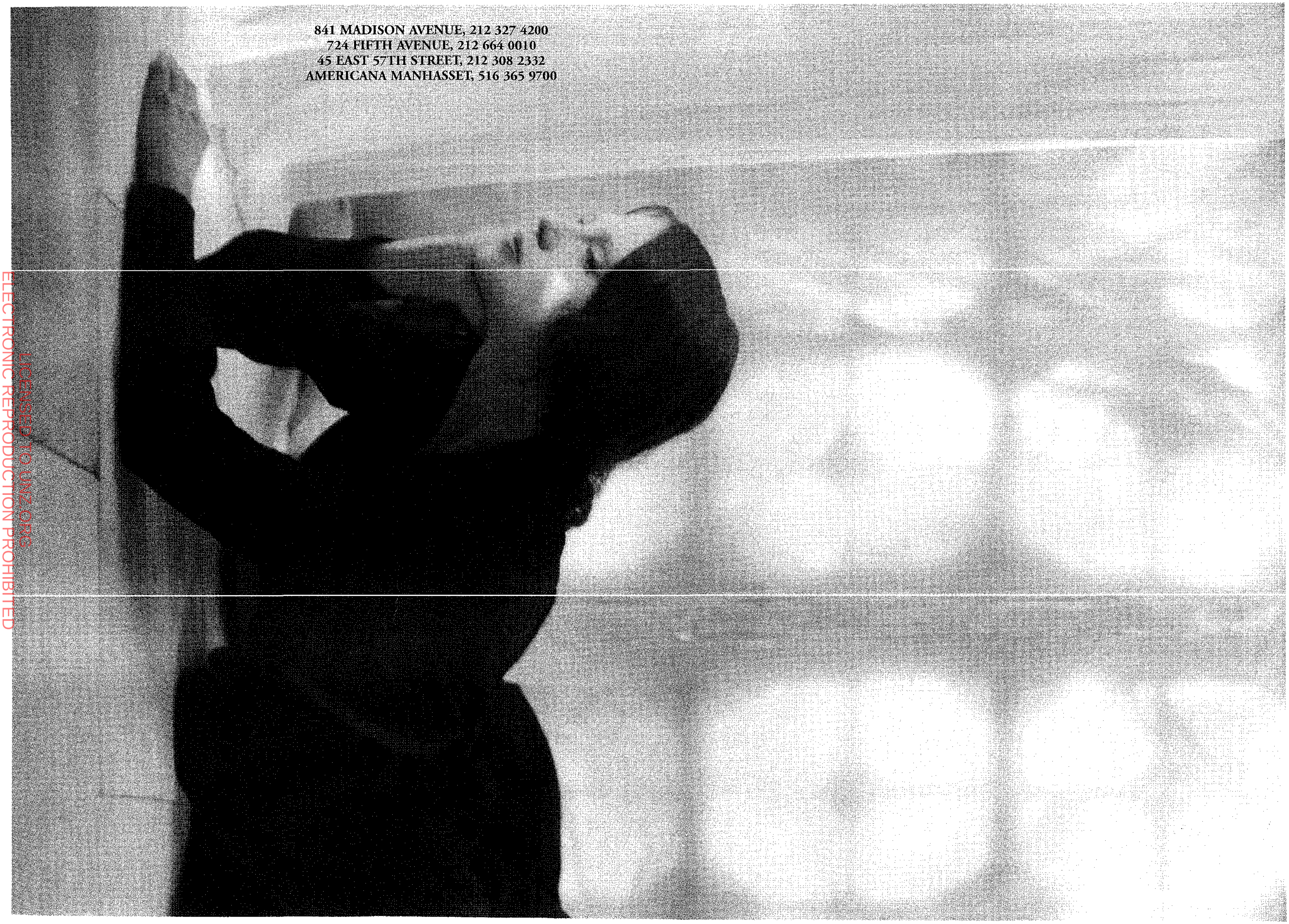
This fall, Salvatore Ferragamo, the venerable Italian fashion house, is debuting a new look and a sparkling new SoHo address. A behind-the-scenes look at the birth of a boutique.

COVER: PHOTOGRAPHED BY DIEGO UCHITEL.

Shalom Harlow wears Christian Dior jacket, $6,715, dress, $5,475, and necklace from a selection at Christian Dior. For store information, see "Fall Fashion A–Z," page 132. Fashion editor: Eugenie Hanmer. Hair: Thomas Hintermeier for Garren NY. Makeup: Romy Soleimani for Joe Management. Fashion assistant: Lauren Goodman.

Volume 34, Issue 33



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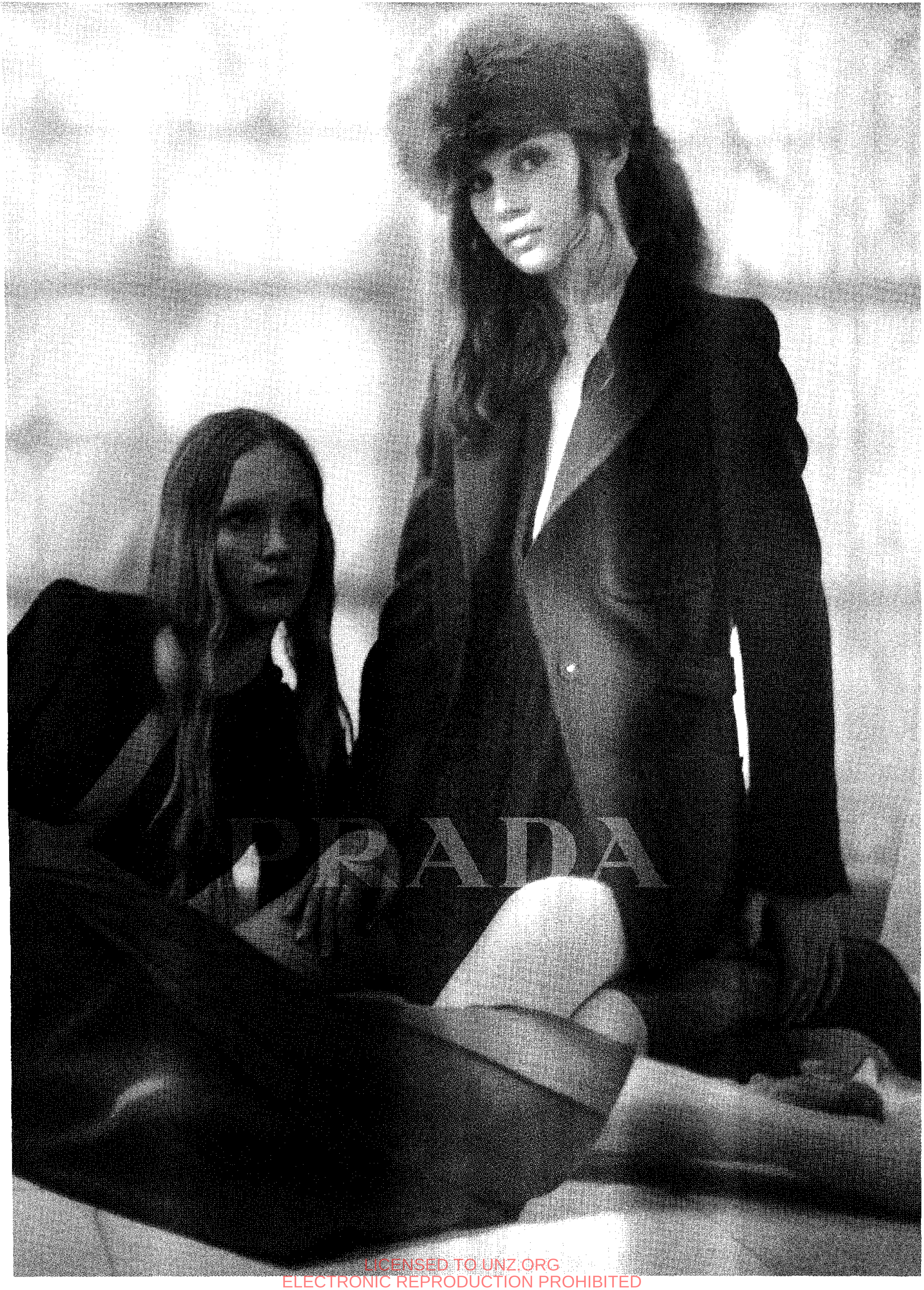

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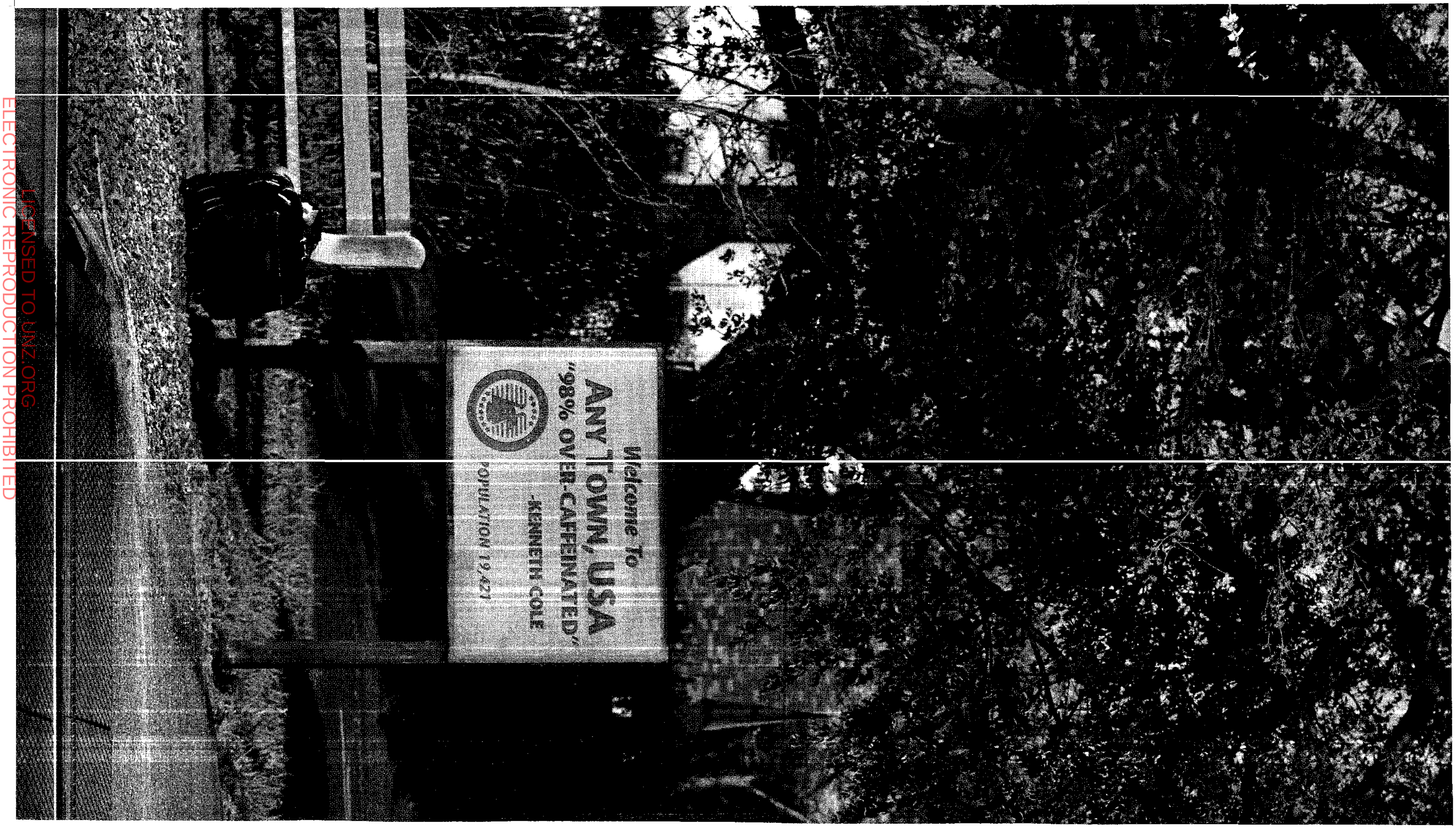
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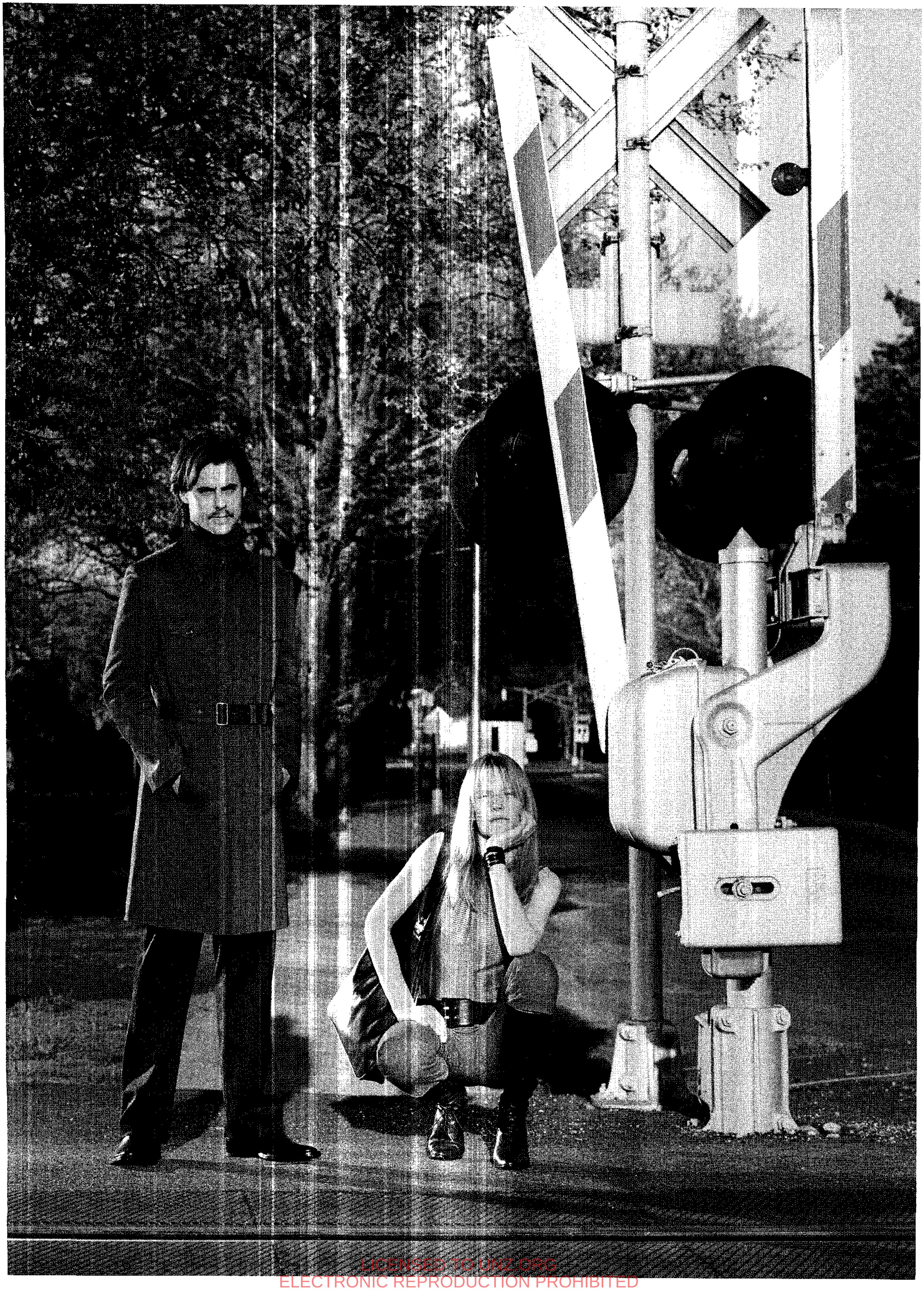

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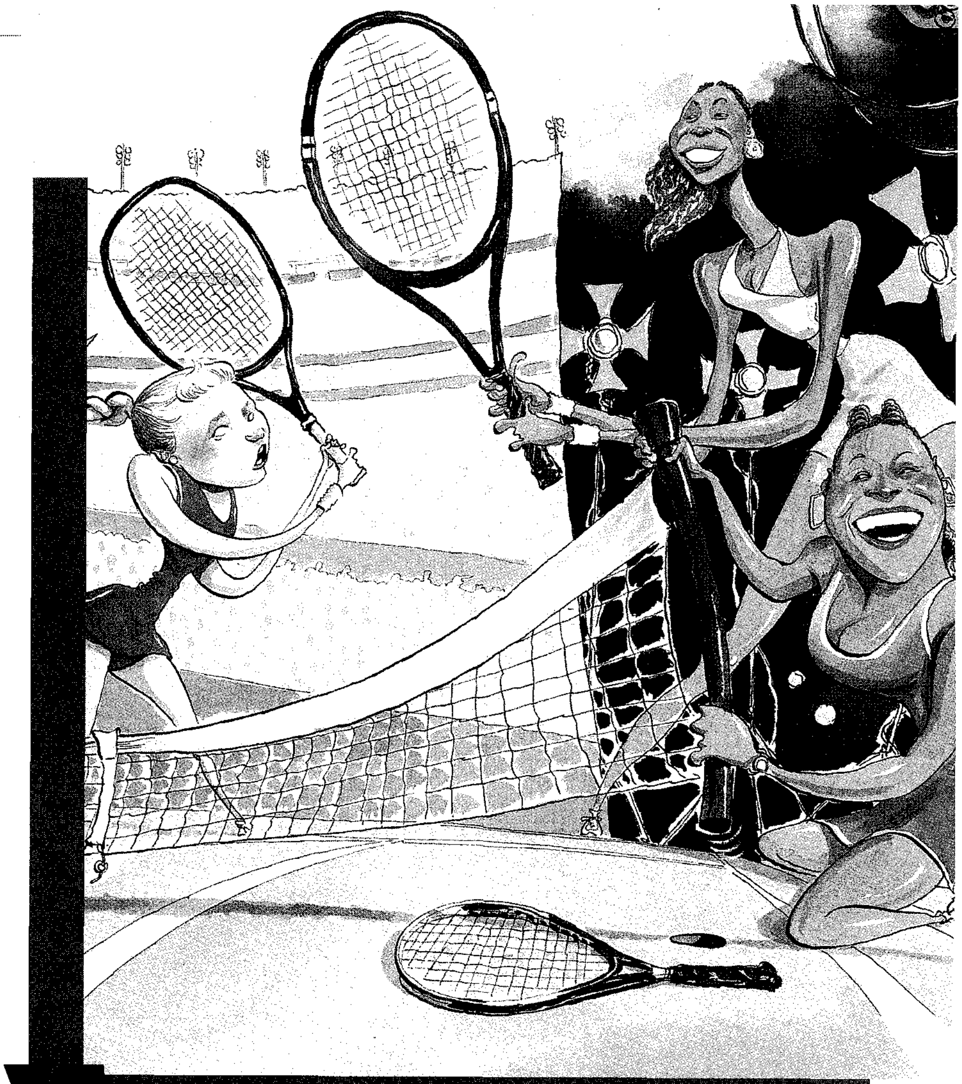


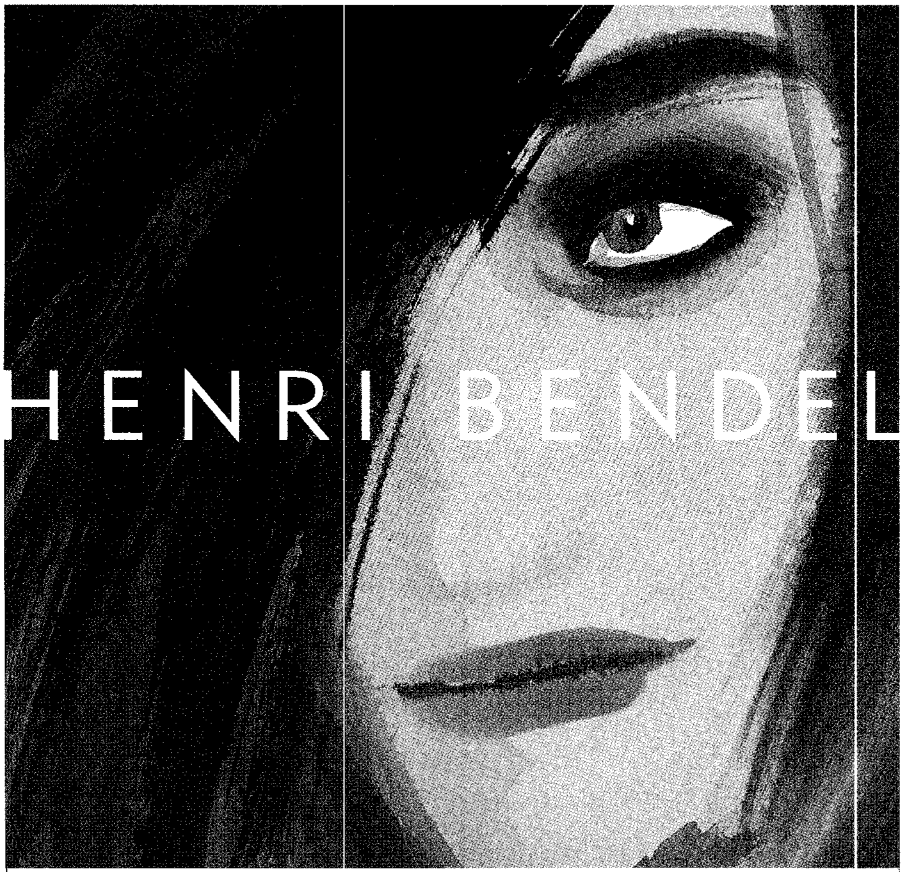
The animosities are very real.

A lot of the hostility actually gets played *down.*

—Mary Carillo, tennis analyst, page 134

134 **Women on the Verge** By Chris Smith
Once upon a time, women played tennis like ladies: pleasant, polite, and predictable as a metronome. Not anymore. With the selling power and celebrity status of players like the Williams sisters, Anna Kournikova, and Jennifer Capriati reaching record levels (as is the fierceness of their rivalries), what was once a near-sideshow is now definitely the main event. For the women of the U.S. Open, it's still any woman's game, and the game, for them, has gotten personal.

Illustration by Michael Witte.



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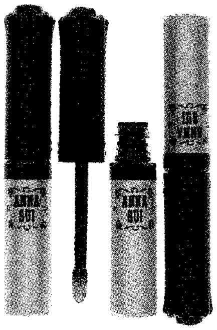

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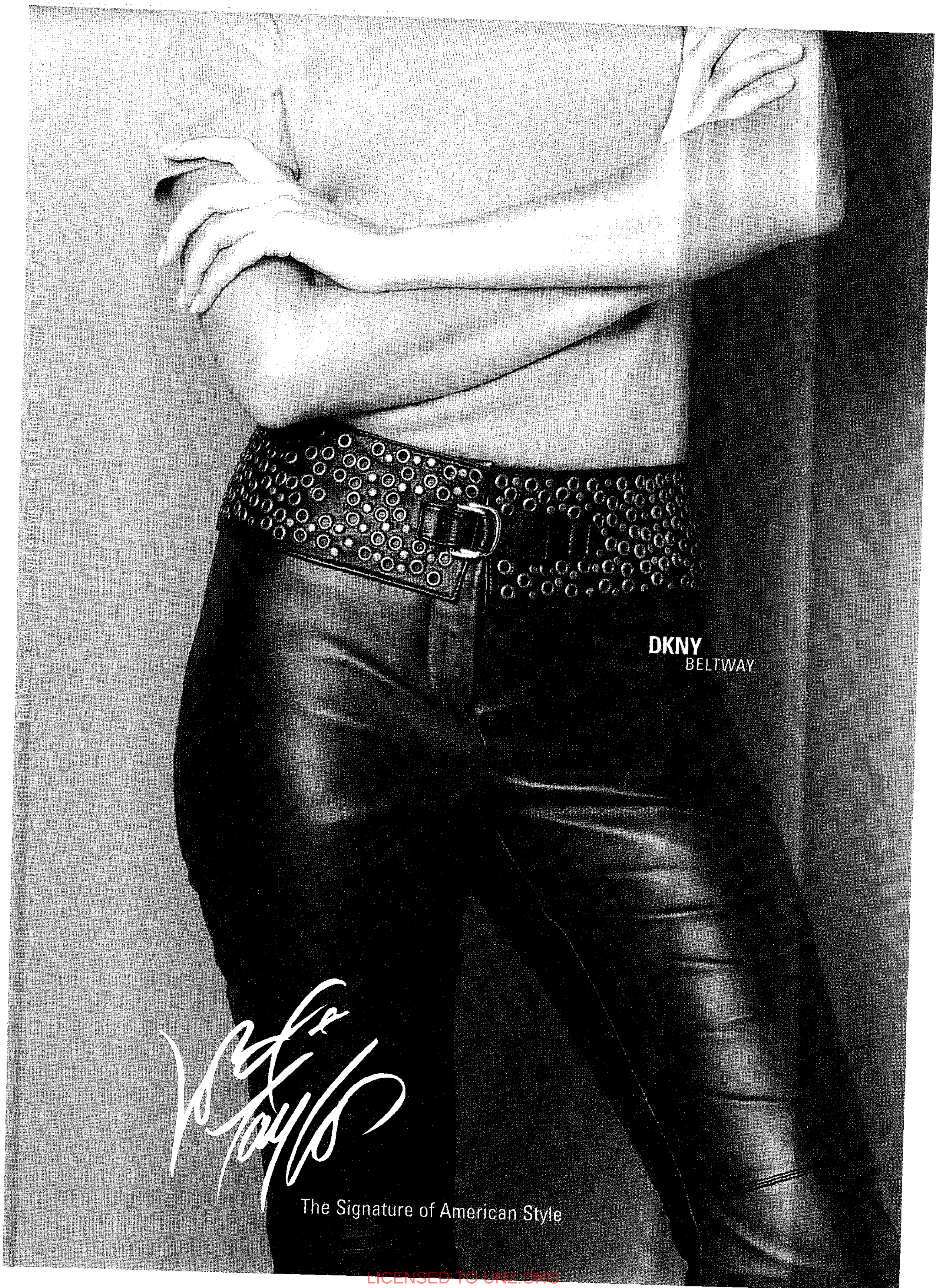
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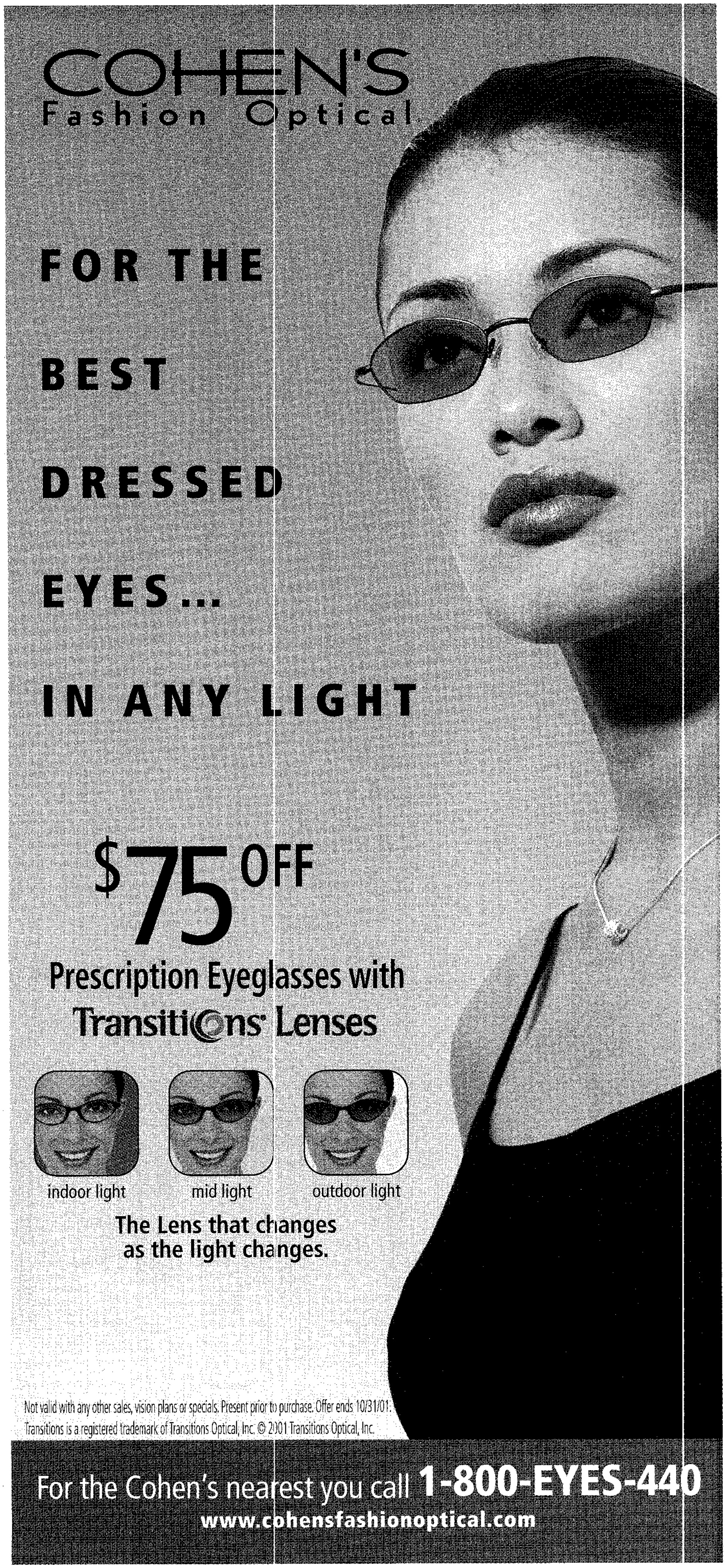
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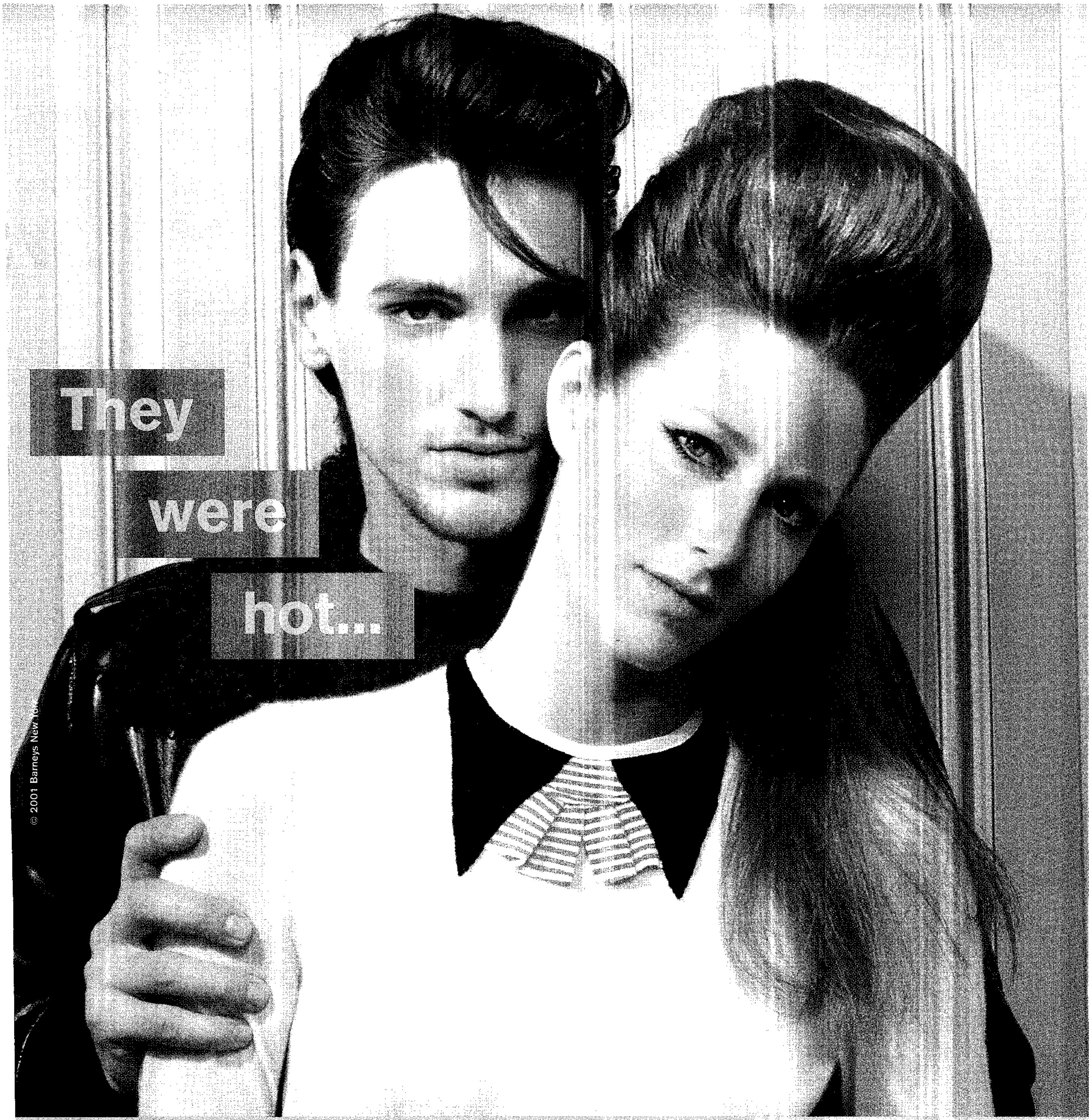
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Letters

> "I have more rewarding relationships with the guys who bring me Chinese food."
>
> —Dan Gold

Physician Fury

Funny that your cover showed an infuriated doctor with steam coming out of his ears ["Doctor Feelbad," by Steve Fishman, August 6]. As a young heart-transplant patient in New York City, I have sat with equal ire on the other side, playing the harrowing role of sick person. After waiting two hours for some specialist, I have been greeted by a rushed, unapologetic doctor who hurriedly delivers his opinion as he ushers me to the front desk to pay his bill *in full* (I had been warned when I made the appointment that he takes no insurance). Long waits, impersonal attention, uninspired diagnoses delivered in a monotone, and bills for $350 that must be paid before I leave: This is the stuff of high-level medicine in New York. Most of the doctors I see have little to complain about and do not deserve even the paltry sympathy or empathy they themselves administer.

Amy Silverstein, CHAPPAQUA, N.Y.

My 18-year-old son recently came to me to discuss the possibility of his becoming a physician. I told him to prepare for a minimum of twelve years of study in an intensely stressful, highly competitive environment. He would emerge from this crucible middle-aged and $250,000 in debt. He would be five to ten years socially and economically behind his peers. I told him that once he had a practice, large portions of his free time would be consumed by continuing medical education, fielding patient and emergency-room phone calls, and justifying his decisions to third-party payers. Finally, he needed to understand that if one of his patients had a less than stellar outcome, regardless of fault, he stood a chance of having the pants sued off him. My son is looking forward to becoming an investment banker.

Alan H. Jaffee, M.D., MONTICELLO, N.Y.

The worst aspect of doctor dissatisfaction is that it subtly becomes communicated to patients. Even the most ex-

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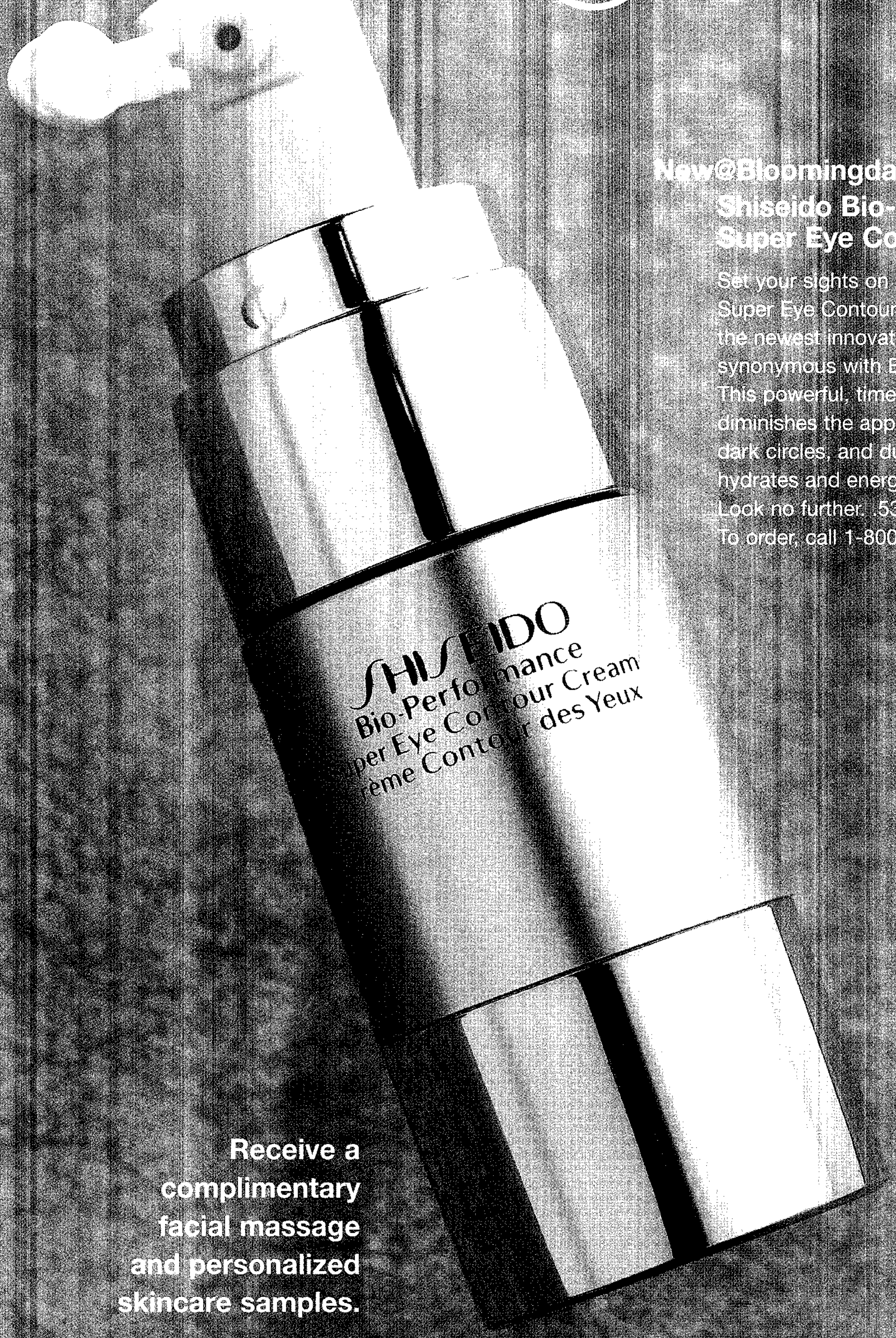

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pert treatment, when rendered too rapidly and efficiently, can leave patients feeling unsatisfied and shortchanged. As a solo "dinosaur" practitioner who never joined health plans, I have discovered that part of the therapy involves time to chat, initiating and returning phone calls, and rendering other personal amenities that make the patient feel wanted. I empathize with my colleagues who are forced to rush through their days.

Norman C. Charles, M.D., MANHATTAN
CLINICAL PROFESSOR OF OPHTHALMOLOGY,
NEW YORK UNIVERSITY MEDICAL CENTER

Steve Fishman dramatically and accurately describes the dilemma faced by most primary-care physicians these days. A correction is in order, however: In his article, I was cited as an example of a doctor who has sought to supplement his income by seeking work outside his practice. The truth, however, is that I took my position as medical director of the Juilliard School, with its nominal compensation, because I enjoy being involved in the health care of young adults and individuals in the performing arts.

Mark E. Horowitz, M.D., MANHATTAN

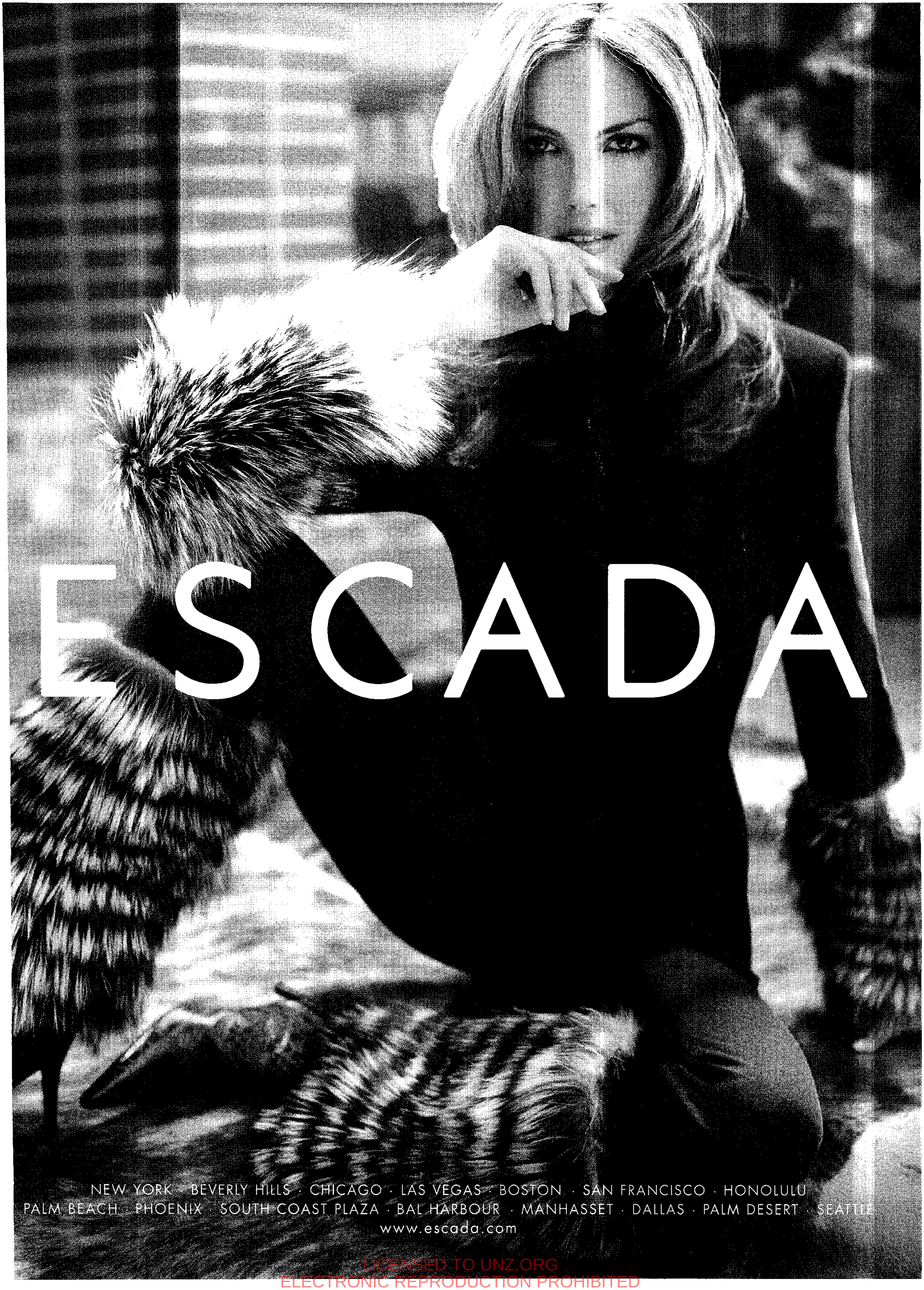
We definitely inhabit alternate universes. I live in a world where almost nobody I know has adequate health care, where a trip to the emergency room or a minor operation can deplete years of savings, where regular people routinely go overseas for affordable dental care and surgery. How dare these doctors whine about exotic vacations and car collections in a world where major corporations hire armies of consultants and temps to avoid paying health insurance for employees? How sad that doctors can no longer shamelessly overbill for what is a basic human right in most other developed countries.

Robert Aaron, MANHATTAN

The piece by Steve Fishman and the illustrations by Charles Barsotti are so good, it makes us physicians' family members wonder why you had to insult doctors and the profession with the photograph on the cover?

Judith Logue, PRINCETON, N.J.

I'm a family physician on the Upper East Side, and your article does not reflect the opinions of the majority of doctors I know, who care primarily about their patients. Managed care has



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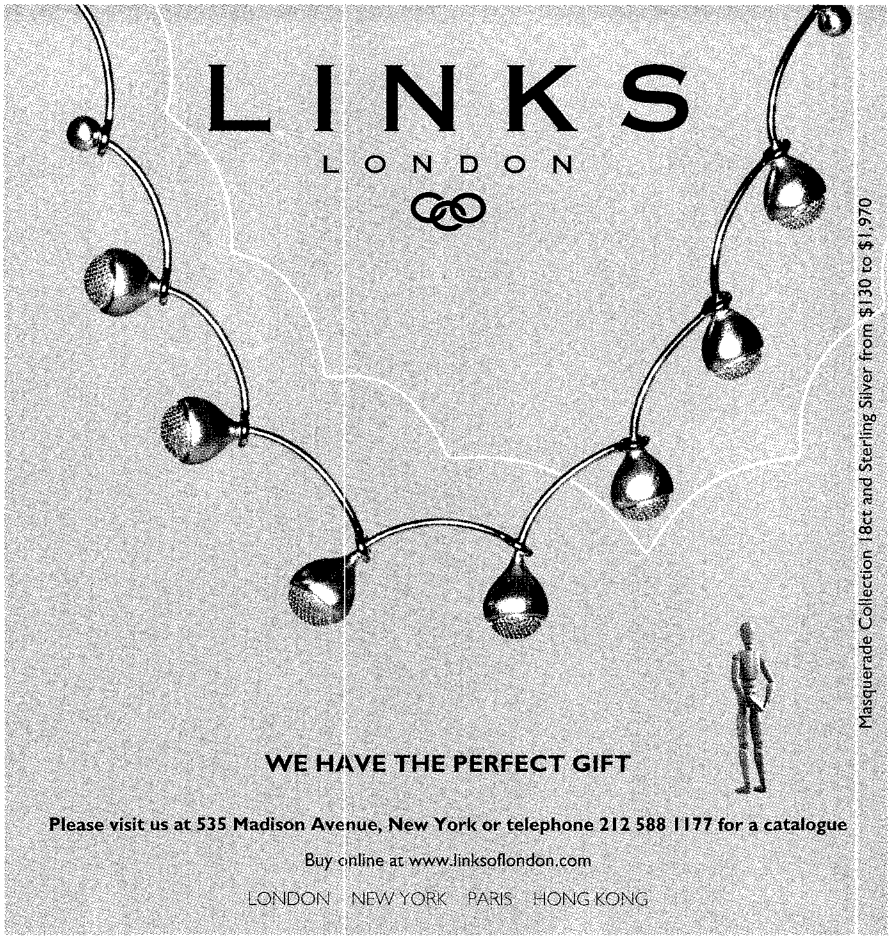
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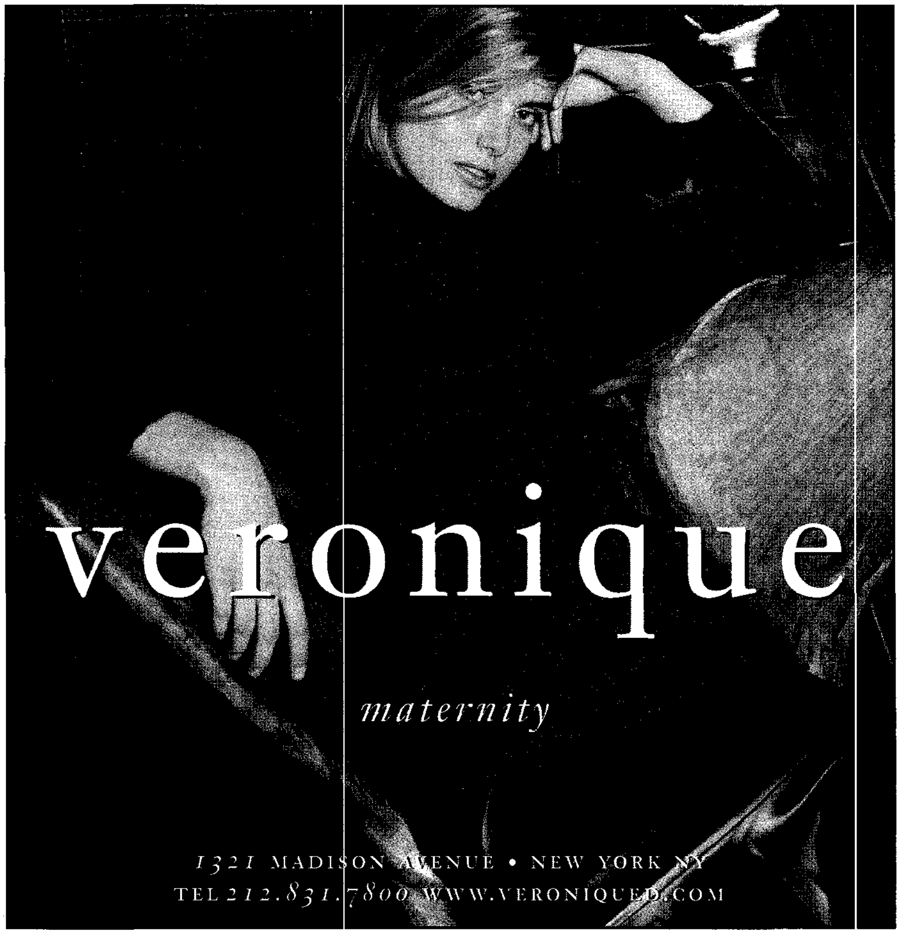
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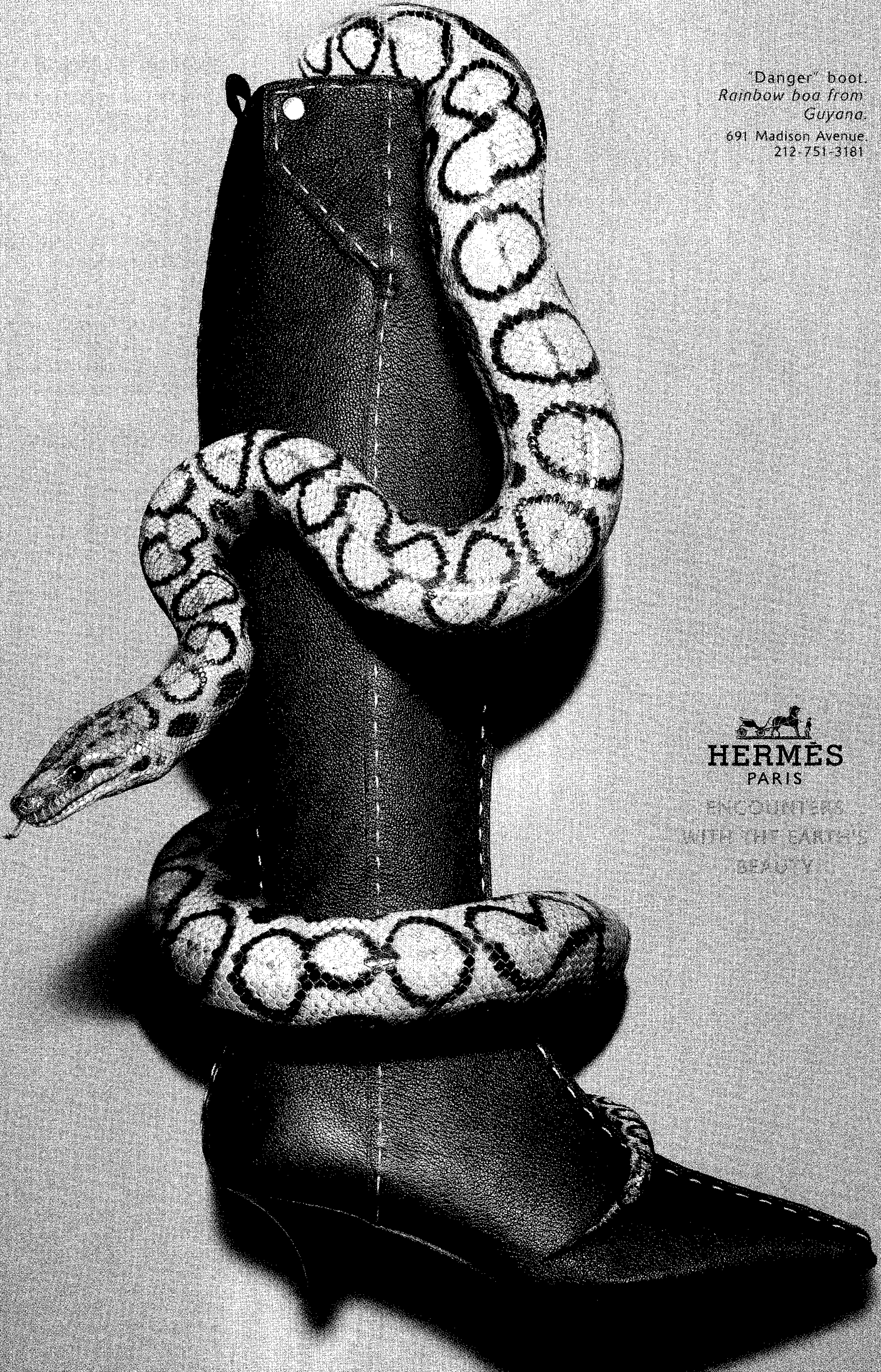
indeed brought an increase in paperwork and difficulties in obtaining some referrals, but it has also provided many people with access to high-quality medical care. It is true that we see more patients on a regular basis, but it is also true that we can help more people as well. The vocation and the art of medicine cannot be measured by money. I enjoy practicing medicine so much that I feel sad and somewhat surprised by the false and insensitive impression your article may have given.
Albert Levy, M.D., MANHATTAN

You've got to be kidding. I'm not clear what the intended response was to your article, although my hunch is that we're supposed to sympathize with these whiners who are tired of being second-guessed, of not getting the perks they feel they're entitled to, and who resent the fact that they're not as spoiled as their counterparts were twenty years ago. Until teachers are paid what they're worth, all doctors can bite me. I have more rewarding relationships with the guys who bring me Chinese food and do my laundry. They have more of an emotional investment in me as a customer than any doctor I've ever seen. And at least *they* answer my phone calls.
Dan Gold, BROOKLYN

If Looks Could Kill

Michael Wolff's essay on the tabloid scandals involving Gary Condit and Lizzie Grubman ["This Media Life: The Perfect Storm," August 6] succeeded in proving that sometimes you can be too clever for your own good. Mr. Wolff's remarks about Ms. Grubman's "unlovely" looks, while possibly cheeky as dinner-party badinage, were egregiously cruel as grist for a magazine article and should never have appeared in print. His analysis of her appearance, as opposed to her actions, was beneath him.
David Leibow, MANHATTAN

I subscribe to your magazine because of Michael Wolff. He's one of only two writers out there (the other being Cintra Wilson) who deftly and cleverly manage to debunk the celebrity myths and all their inherent hypocrisy, narcissism, meaninglessness, and vacuity. He manages to rise above the fray by doing something so elegantly simple—he tells the truth.
Tom Yewell, MANHATTAN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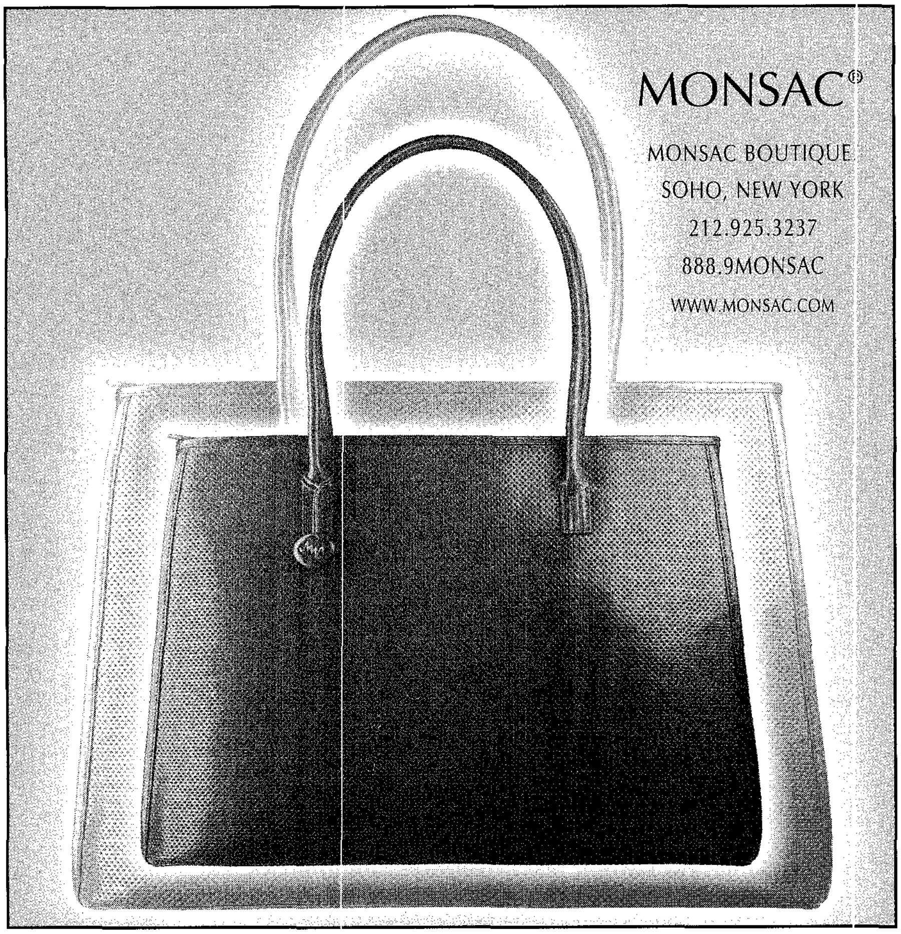

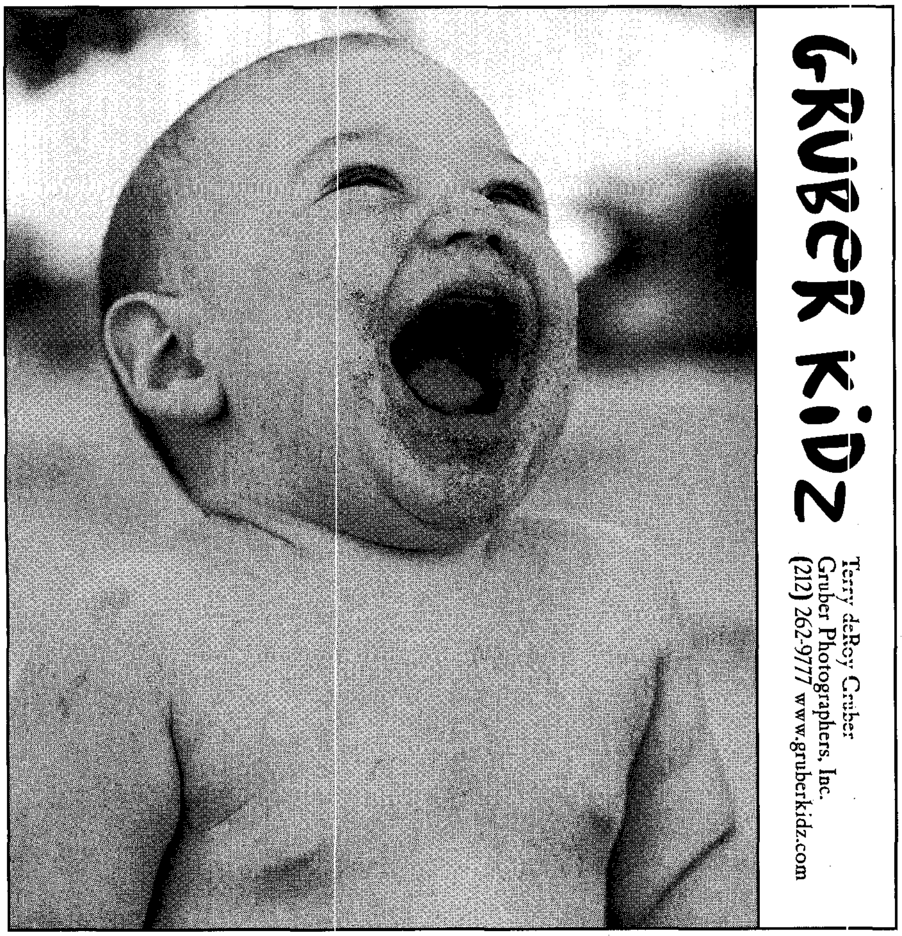

Poetry in Motion

Lizzie Grubman took her Merc
And backed it over a "white trash" jerk.
And when the job was neatly done,
She backed it over everyone.

Doesn't the "white trash" remark convert this into a hate crime?

Jim O'Connell, SOLANA BEACH, CALIF.

Lizzie Grubman drove her car
Backward towards a crowded bar.
When they saw what she had done,
The lawyers lined up one by one.

Todd A. Schall, BABYLON, N.Y.

Never Say Always

Spare us from cultural critics who make sweeping generalizations that are demonstrably wrong. In John Simon's film review ["Movies: Chimp Change," August 6], he pontificates that "remakes are always far worse than the original." But remakes are "always" worse for the same reason that treason never prospers: When remade movies succeed, none dare call them remakes. *The Maltese Falcon* (1941), starring Humphrey Bogart, was the *third* film version of Dashiell Hammett's novel, but it has eclipsed its two predecessors so thoroughly that no one considers it a remake. *The Wizard of Oz* was filmed in several silent versions (one of them featuring Oliver Hardy as the Tin Woodsman) and remade in the early talkie period as an animated cartoon before MGM produced yet another incarnation: the 1939 musical, which everyone remembers as very much an original.

F. Gwynplaine MacIntyre, MANHATTAN

CORRECTION In the August 13 issue, Peter Bentel was incorrectly identified as the designer of Medi ["Cue Restaurants: Tables for Two," by Peter Kaminsky]. In fact, the architect was Carol Bentel, of Bentel & Bentel.

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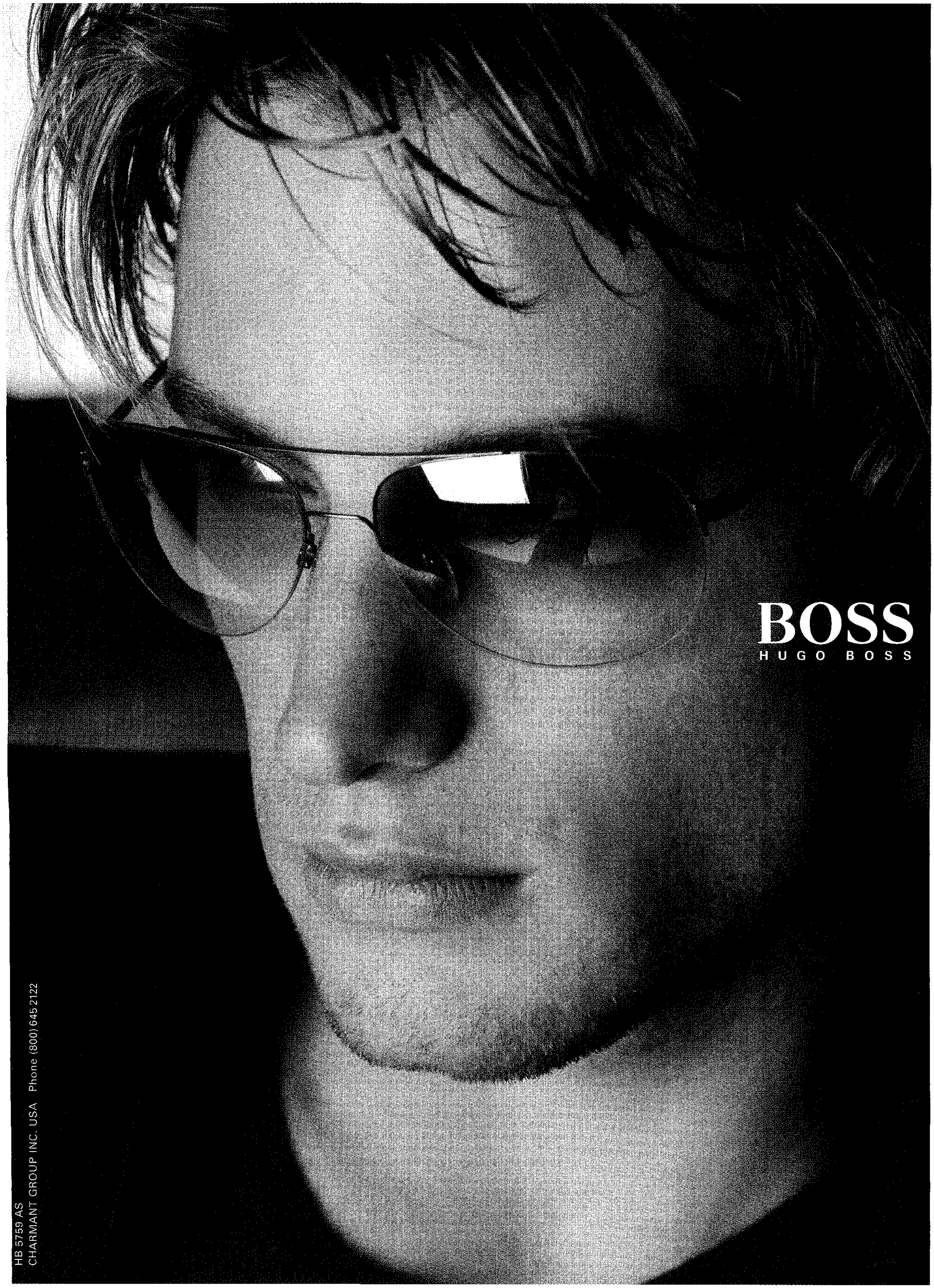
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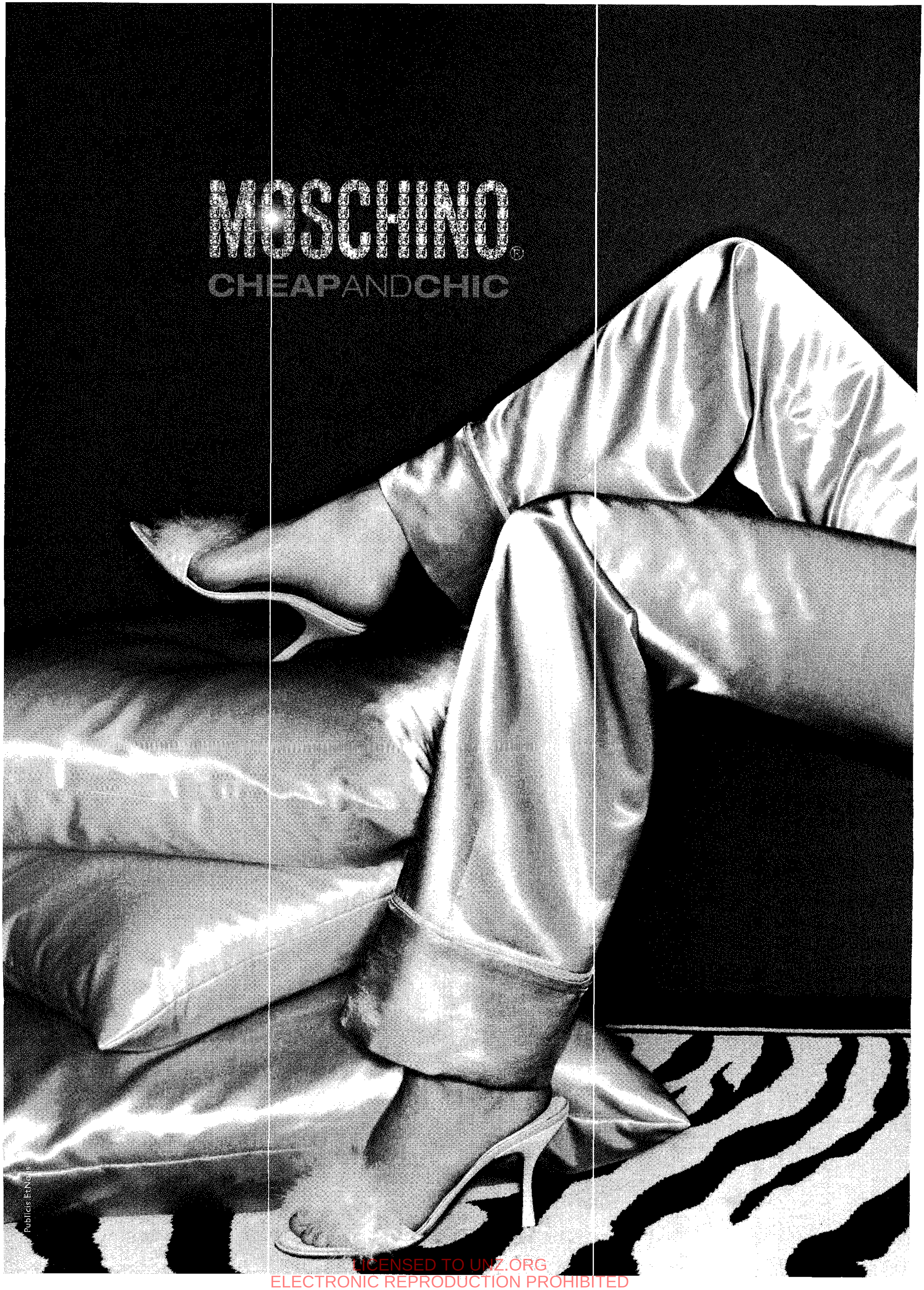
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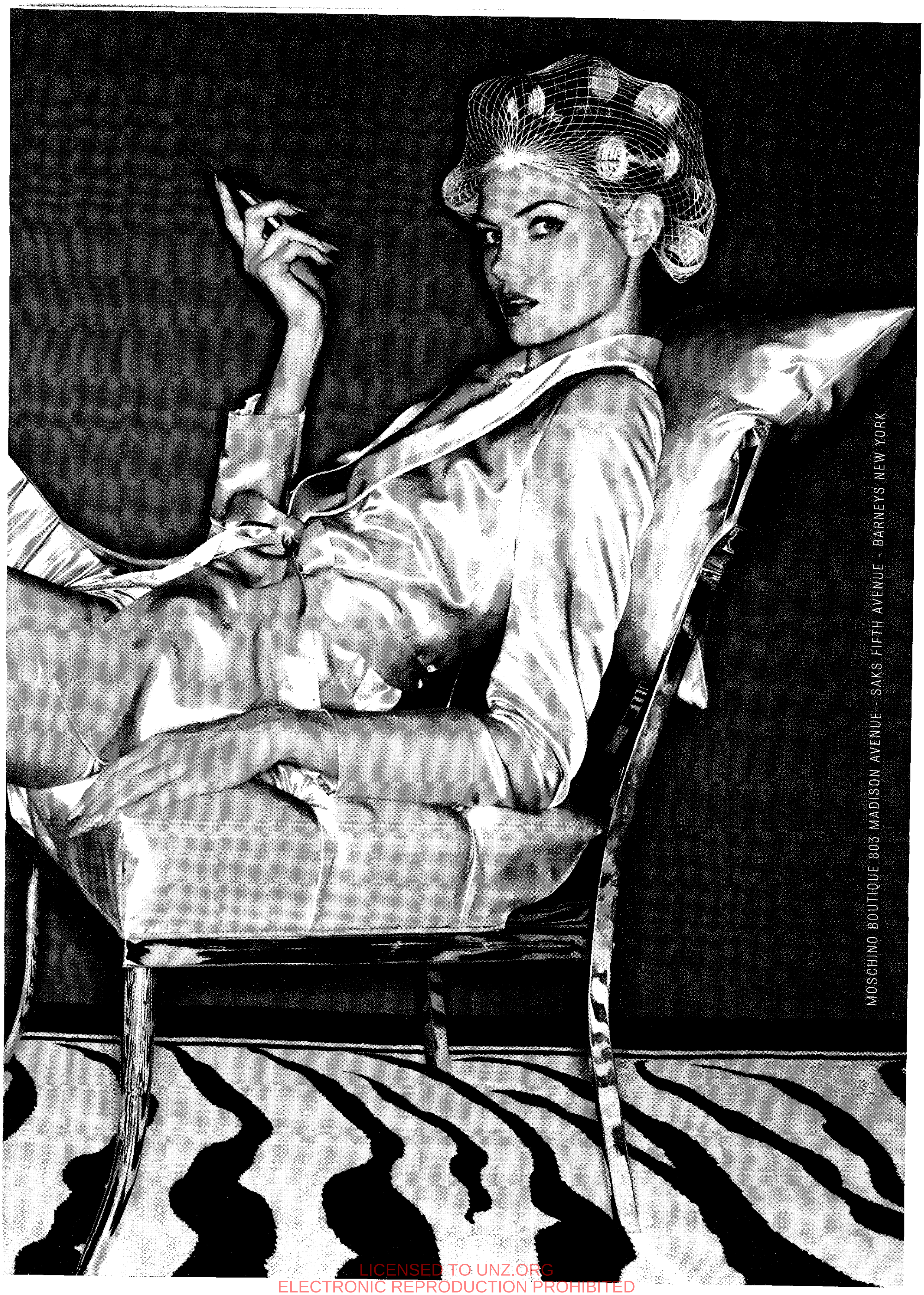
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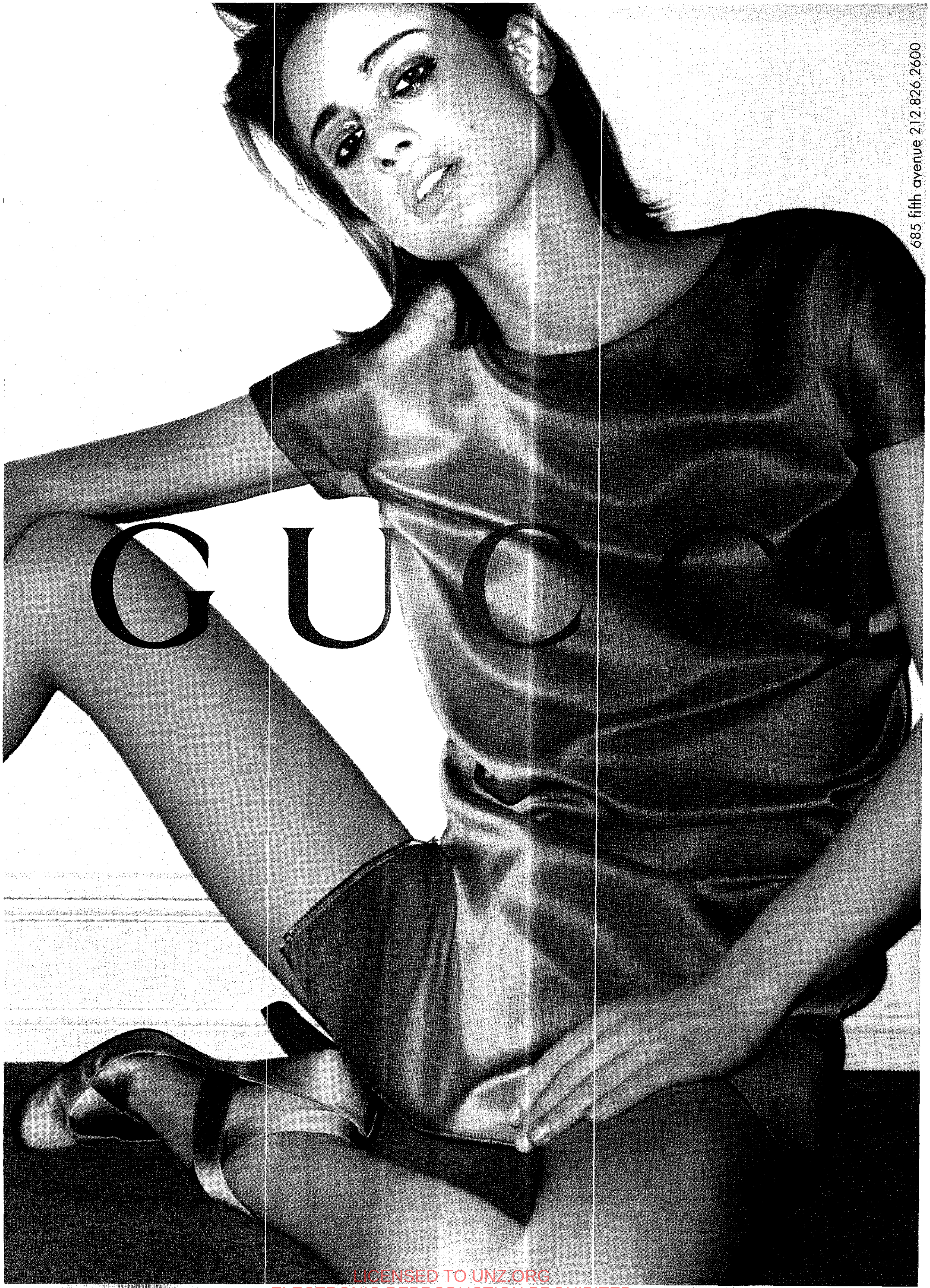
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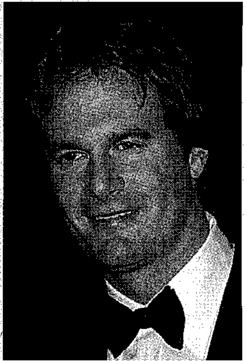
Intelligencer

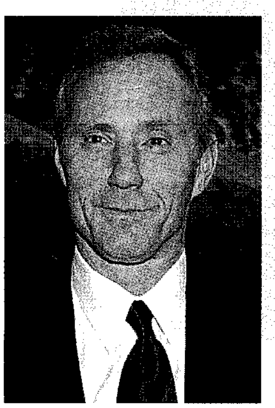
By Marc S. Malkin

Kenneth Cole's Texas Ad Massacre

Kenneth Cole seems to have learned just how easy it is to mess with Texas. The left-leaning designer was recently told that the four ads he had proposed for the baggage-claim-area carousels at Dallas–Fort Worth International Airport were rejected by airport management. "The airport has standard rules: no sex, no nudity, no booze, no cigarettes," a rep for the company that owns the carousels explained to us. However, the latest in Cole's series of socially oriented marketing campaigns doesn't offer up any such material. The spots feature pithy comments on gun control, cloning, George W. Bush, and AIDS. (One ad shows two models on a track field with the scoreboard reading AIDS CASES: 57 MILLION INFECTED, 0 CURED.) "We didn't realize they were so touchy," says a rep for Cole. Less touchy are La Guardia and Honolulu airports, where the ads got the green light. Funny enough, one Cole ad that was finally accepted in Dallas reads, EVERYONE HAS BAGGAGE.

More Inn-fighting Between Ian Schrager and Rande Gerber





The ongoing feud between hotel guru **Ian Schrager** and his former protégé **Rande Gerber** is heating up again. Gerber tells us that in December he will close down the Whiskey Bar at Schrager's Paramount Hotel and reopen it as a 9,000-square-foot nightclub at the W Hotel in Times Square. Last year, after a nasty legal battle that started when Schrager accused Gerber of passing company secrets to W owner **Barry Sternlicht**, Schrager paid Gerber $1 million to buy him out of his bars at the Mondrian and Morgans hotels. Gerber held onto the Whiskey, however, with the option of closing shop with 60 days notice. Gerber's plan now is to open the W's Whiskey just one day after he moves out of the Paramount. "I'm really happy it's ending," said Gerber. "It was sweet while it lasted. But it's even sweeter now." Schrager tells us he's "thrilled to be getting the bar back" because it means he'll be able to connect the watering hole to the **Philippe Starck**-designed supper club he intends to open in the Paramount's basement, in the same space that once housed the Diamond Horseshoe, the legendary forties nightspot owned by showman Billy Rose.

Britney and Eminem: Tales Out of School

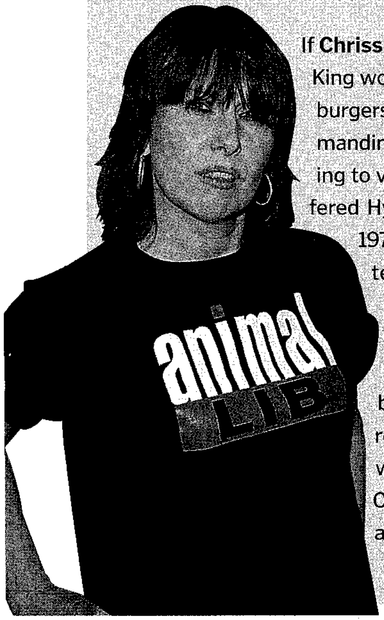
Eminem almost got away with publicly dissing **Britney Spears**, but in the end, Bloomingdale's came to her rescue. As we recently reported, Bloomies execs had nixed at least two of Eminem's ideas for his back-to-school store windows because they included tasteless commentary about Spears and **Christina Aguilera**. But when Eminem reps unveiled the rapper's window on August 8, there was an Eminem dummy standing near a wall scrawled with FOR A GOOD TIME, CALL BRITN . . . Within hours, Bloomingdale's demanded that the not-so-pretty words be covered up by an Eminem poster. In other hip-hop and department-store news, **Sean "Puffy" Combs** had planned to launch his new Sean John men's underwear and loungewear line with a ten-minute fashion show outside Bloomingdale's Lexington Avenue entrance on August 22, but the city turned down the permit request because of worries about traffic

American Pie Star Bigg-Foots His Way Into Theater

American Pie II was the No. 1 movie in the country on its opening weekend, and star **Jason Biggs** certainly did his part. At the Kips Bay theater on opening night, one entire row was roped off and guarded by ushers at the sold-out 8:30 showing. "They just kept saying, 'You can't sit there,' without saying why," one of our spies reports. "People were getting pissed off." But once the lights went down and the promos started rolling, about ten people filed into the seats. Biggs, along with his blonde female companion, sat smack in the middle. About five minutes before the movie ended, Biggs tried to sneak out, but he was followed into the lobby by autograph-seeking fans. Meanwhile, downtown at the Quad Theater in the West Village, about 150 audience members checking out the new gay comedy *All Over the Guy* were treated to an impromptu appearance by an Oscar winner. After the movie, writer and co-star **Dan Bucatinsky** stood for a Q&A session. When he introduced his co-star **Adam Goldberg**, bolting down the aisle came **Gwyneth Paltrow**, who announced, "Adam is stuck in L.A., so I'll be Adam today. Ask me any questions you want."

Photographs: from top, Andrea Renault/Globe Photos; Robin Platzer/Twin Images (2); Tom Rodriguez/Globe Photos.

Home of the Flame-Broiled Tofu Wrap?



If **Chrissie Hynde** could have it her way, Burger King would be known for more than just hamburgers. The Pretenders front woman is demanding that the fast-food chain begin catering to vegetarians like herself. BK recently offered Hynde $65,000 to use the Pretenders' 1979 hit "Brass in Pocket" in an upcoming television and radio campaign. But Hynde, who will be honored by PETA at its Humanitarian Awards gala at the Waldorf-Astoria on September 8, isn't biting. "I feel that killing animals for any reason, except in self-defense, is wrong," Hynde wrote in a letter to BK's CEO, **John Dasburg**. "So I won't allow any Pretenders music to be used to promote meat. Let's talk when Burger King launches a veggie burger."

snarls. "We offered to beef up security and have more traffic officers there," a rep for the clothing line said. "We were going to pay for all of it." But the show will go on—inside the store.

Mary J. Blige's Shady Business

Mary J. Blige's new CD may be titled *No More Drama*, but she's not practicing what she preaches. The hip-hop diva managed to brush off fans and media alike at a recent party and fashion show celebrating the new showroom for Safilo, the eyewear manufacturer responsible for making Gucci, Diesel, Christian Dior, Valentino, and Kate Spade shades. Blige arrived with an entourage of about ten, made a quick loop around the party, and then parked herself in a corner of the showroom, surrounded by burly bodyguards. Safilo staffers were told that she wasn't doing any media because she hadn't known the fête was a press event. "We went near them and I said, 'Do you mind if we get some shots?' " one TV producer told us. "Then they just made a wall around her. We couldn't get any shots of her." Unlike fellow partygoers **Aida Turturro** and **Kate Spade**, Blige didn't stick around for the fashion show. She took off as soon as she got her complimentary sunglasses. Safilo execs didn't mind, however. "She's a little shy," a Safilo rep said. "I was just happy for her to be there."

I Am Baldwin, Hear Me Roar

Alec Baldwin just can't help himself when it comes to public outbursts. The actor and soon-to-be ex-husband of **Kim Basinger** was spotted near the Loews Lincoln Square movie theater at about 10 P.M. on a recent Friday arguing vehemently—not with his current flame, *Sex and the City*'s **Kristin Davis**—but with a mysterious leggy brunette who looked to be in her late twenties. "They were in a heated discussion," an onlooker reports. "Alec was like, 'If you want to leave, then let's just go,' and then tried hailing a cab. It was very loud."

MAGIC BUS: As *New York* reported two weeks ago, the Wetlands Preserve is closing its doors to make room for luxury condos, but at least the music club's beloved 1967 VW microbus will live on. The nonworking bus—which has been parked inside Wetlands since it opened in 1989—will be donated to the Rock and Roll Hall of Fame in Cleveland soon after the club's final blowout on September 15. "I'm like a proud father," owner **Pete Shapiro** tells us. "That bus has seen more than 10,000 shows, and this is what she deserves."

VIDEO MADNESS: No, **Luther Vandross** doesn't have a thing for *NYPD Blue*'s **Garcelle Beauvais**, but he sure seems obsessed with her. Not only does Beauvais star in the video for the crooner's new hit, "Take You Out," but we hear he's already signed her on to star in the video for his next single, "Can Heaven Wait."

L.A. STORY: Designer **Jeremy Scott** isn't officially moving to Los Angeles until the fall, but he's already making himself right at home. Scott tells us that this week he'll be photographing his first fashion spread in several Hollywood homes for the upcoming Taittinger champagne-inspired holiday issue of *Fidget*, the artsy fashion quarterly.

With Catherine Townsend and Aric Chen.

Queen of Mean Eyes *Empire*

A forthcoming book chronicling the history of the Empire State Building has some unflattering things to say about **Leona Helmsley**, who with **Peter Malkin** controls the building under a lease expiring in 2076. No surprise there. But it turns out that visitors to the landmark building will have to wait at least until that lease expires before they'll be able to buy the tome, *Empire: A Tale of Obsession, Betrayal and the Battle for an American Icon*, by *Wall Street Journal* reporter **Mitchell Pacelle**, at the building's gift shop. A source tells us the tchotchke emporium in the eighty-sixth-floor observatory canceled a November launch party with publisher John Wiley & Sons after a higher-up in building management told its tenant of more than twenty years that hosting such a fête "could be detrimental to their relationship." Helmsley's rep insists that the publisher never got back to them after being given a rundown on the costs of having such a party. The store confirmed that it won't be stocking the book and nervously declined to comment when asked for a reason. The building rep insists management "is not involved in deciding which merchandise is sold."

Photographs: from top, Paul Skipper/Globe Photos; Patrick McMullan; Robin Platzer/Twin Images.

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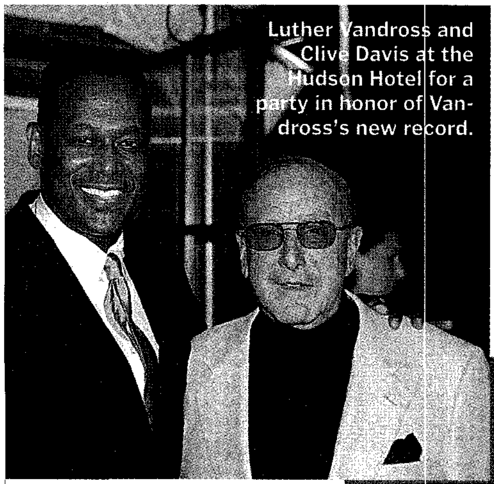
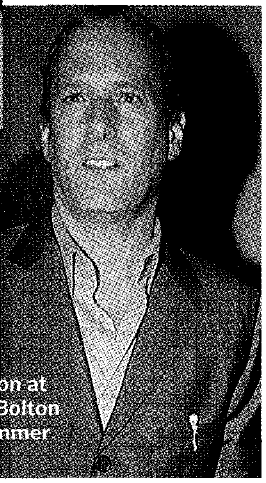
Noah Tepperberg and Samantha Cole at Conscience Point celebrating Tepperberg's birthday.

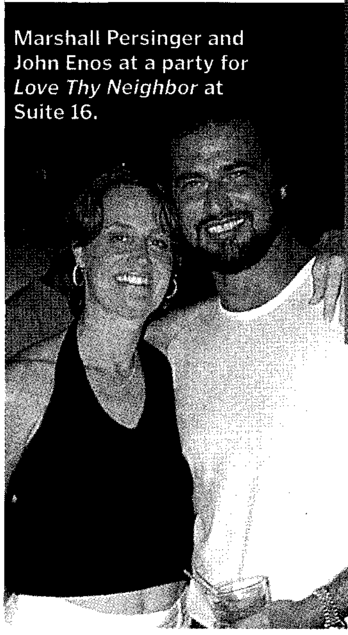


Luther Vandross and Clive Davis at the Hudson Hotel for a party in honor of Vandross's new record.

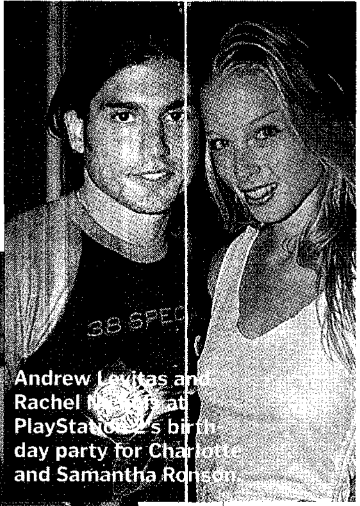
Thora Birch at Lotus for the August Thirst party.



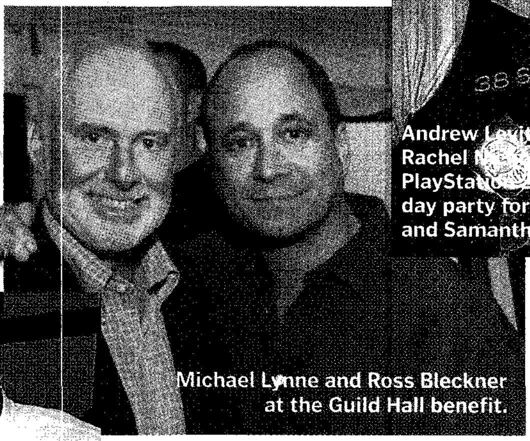
Michael Bolton at the Michael Bolton Charities summer fund-raiser.



Marshall Persinger and John Enos at a party for *Love Thy Neighbor* at Suite 16.

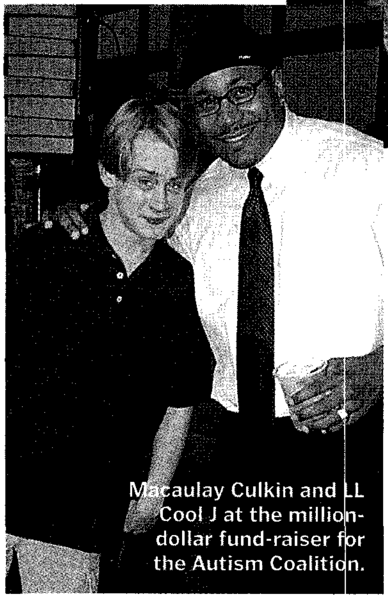


Andrew Levitas and Rachel [illegible] at PlayStation 2's birthday party for Charlotte and Samantha Ronson.



Michael Lynne and Ross Bleckner at the Guild Hall benefit.

Photograph by Len Marks/ Keith Andrea.



Macaulay Culkin and LL Cool J at the million-dollar fund-raiser for the Autism Coalition.

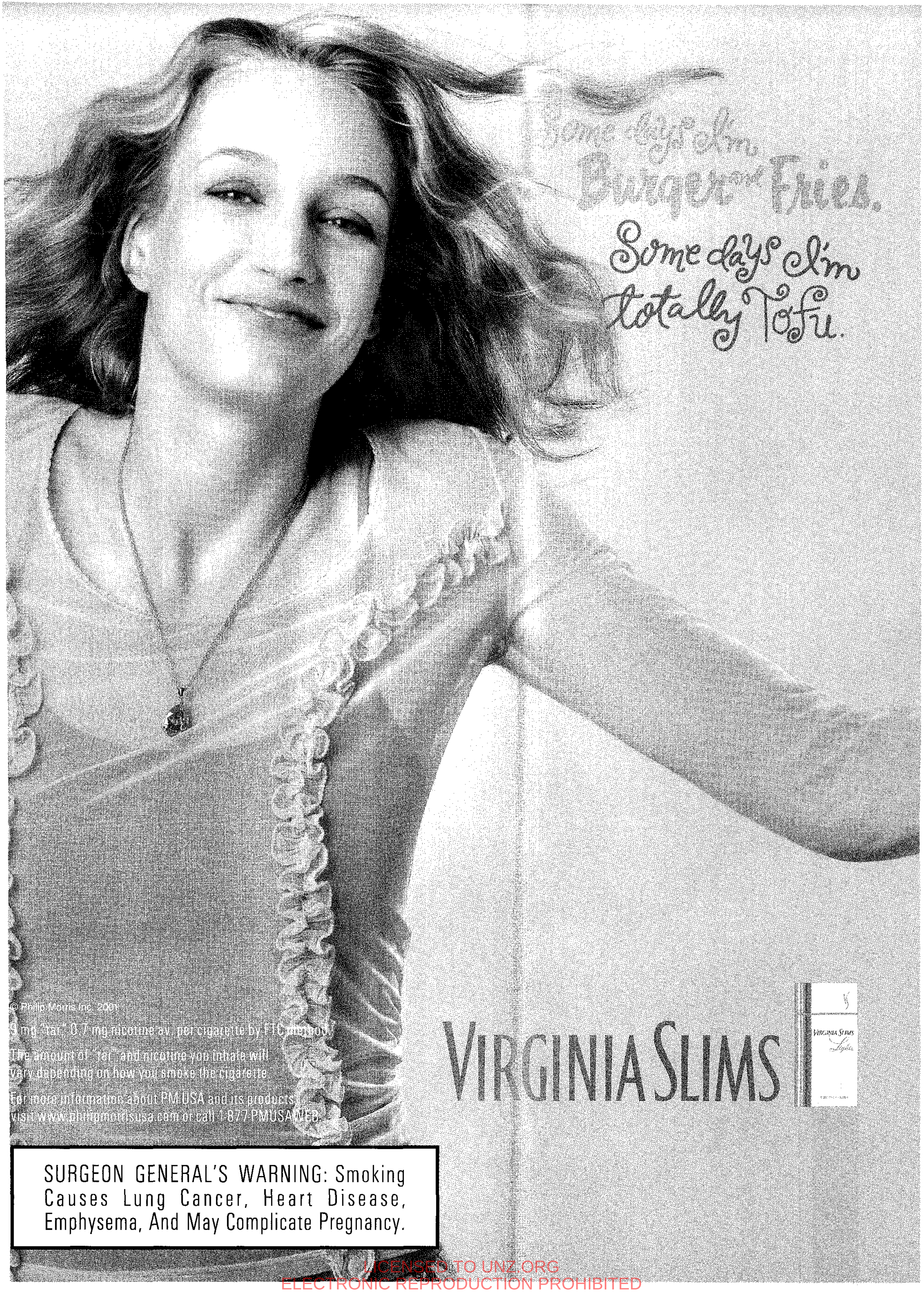
Anne Hearst, Campion Platt, Princess Zarina, Princess Yasmin Aga Khan, and Remar Sutton at a pre-party for the Rita Hayworth Gala, sponsored by Audi and de Grisogono.

Dog Days

The East Hampton art community rallied on August 10 to raise money for the town's arts center, Guild Hall. The gala began with an exhibition of contemporary photography at the hall and concluded with a dinner and live auction at the Sagaponack home of painter **Ross Bleckner**. Spirited British auctioneer **Richard Edwards** from Doyle New York egged on potential bidders, using **Barbara Kopple** and her documentary-film crew as an added incentive. "There is a crew here who will make it absolutely clear that the Hamptons is full of people who pretend to have more money than they actually do," he cracked. In several cases, the artist whose work was on the block was present. "Poor April is humiliated," he said, sighing, as an **April Gornik** painting that opened at $900 was sold for $2,200. "Chuck is about to leave," he warned when the bidding on a **Chuck Close** painting got off to a slow start. And "Ralph is here and is a man of a very fragile state," he said to no avail as a **Ralph Gibson** went unsold. **Cindy Sherman** avoided the spotlight by ducking into the ladies' room when her work was brought forward, but enthusiasm was highest for a pooch portrait to be shot by **William Wegman**. "This is what the Hamptons is all about: ostentatious indulgence," Edwards urged. When bidding climbed to more than $5,200, he deemed it a "laughably low price." In the end, New Line CEO **Bob Shaye** emerged the victor, paying $17,000 for a photo of his dog.

BETH LANDMAN KEIL

Photographs by Patrick McMullan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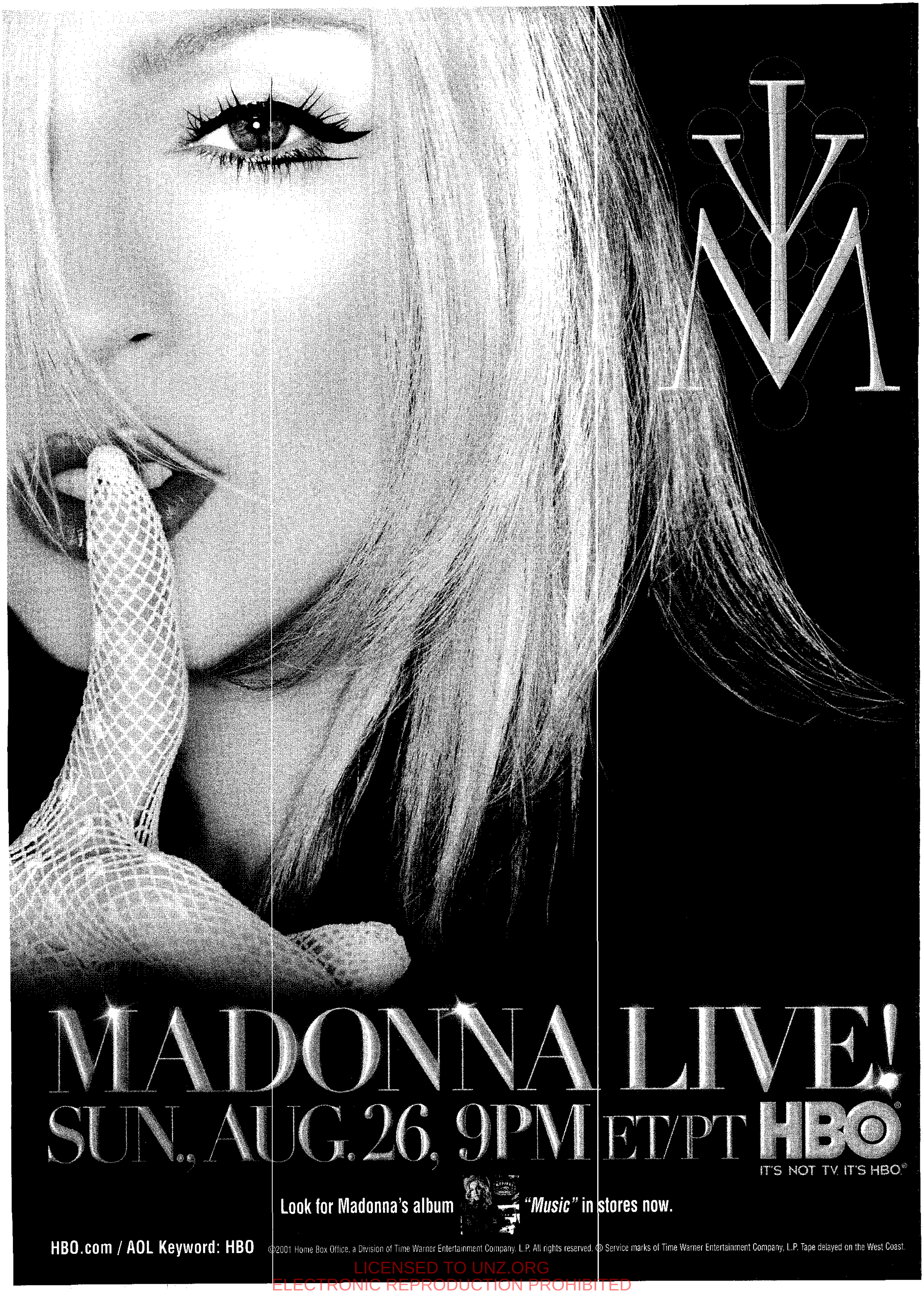

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I always knew children were anti-social. But the children of the West Side—they're savage.—Marc Connelly

GOTHAM

Child Auteurs

Hello Muddah, Hello Faddah. This camp I'm at. Is like no uddah. While my school friends. Are taking it easy. I'm learning to be another Martin Scorsese. By Alissa Quart

"I made my first film at 4 years old," says Calvin, 10. "I was 5 when I made my first," bursts in Dash, a voluble and intensely charismatic boy of 8. "I do new ones all the time. I get my friend to take my cues and do the special effects, like flicking on and off the lights. My dad said I can put a movie up on the Internet soon."

No, these children aren't bit players in the latest Independent Film Channel commercial. They're enrolled in Bright Horizons' weeklong moviemaking day camp for the kids of AOL Time Warner employees. At a time when overachieving Manhattan parents increasingly view summer as too precious for their children to waste on ordinary camps, Calvin and eleven fellow campers spent much of last week holed up in the HBO building on 42nd Street, learning the family business.

These sons and daughters of television executives, magazine editors, and Web professionals composed storyboards, visited HBO's editing suites, and played with equipment. "We are showing kids different environments," says camp director Rachel Silver. "Another session was at Little, Brown."

Their final product, "Sugar Mountain," a fifteen-minute short shot in Central Park, pays homage to J. K. Rowling rather than to Kim Cattrall: A little girl ultimately prevails against a monster who tries to convince her that characters like Peter Pan and Harry Potter don't exist. "It's all about innocence, imagination, and magic," says camp instructor Lynn Effros, who wrote the script.

But the AOL Time Warner campers seemed rather worldly for such a fairy tale. Calvin turned to a kid at his table from Levittown who confessed that he'd never made a movie before. "Well, be forewarned," Calvin said. "You're talking to a reporter person."

Then Dash noted that his parents have "lots of houses, which make neat places for movies."

Making a movie, under any circumstances, is a highly stressful occupation. But in the face of such pressures, most of the kids evinced a remarkable sangfroid. Lily, 11, the tallest and blondest of the campers, carefully highlighted her lines, while Calvin, whose mother works for *Real Simple*, meticulously drew row upon row of owl feathers. And Dash, slated to play Peter Pan, took care of P.R. "This film," he said, "is gonna be great."

Camp Status—Four top summer résumé-builders.

	WHERE	WHO	HOW MUCH	WHAT
Village Camp Forum	Switzerland	Kids of CEOs, aristocrats, and *other global scenesters*	$1,500–$2,500 per one-week session	Build as a course in "networking" with other future world powers
Belvoir Terrace	Lenox, Massachusetts	Girls from Spence, Brearley, etc.	$7,000 for a seven-week session	Young ladies need culture (and Camp Greylock, for boys, is down the road)
Exploration	Wellesley, Massachusetts	Children of meritocrats, both sexes, from both coasts	$5,695 for a six-week stay	*Sounds educational. But c'mon: It's camp.*
Tripp Lake Camp	Poland, Maine	Tradition-minded Upper East Side girls	$7,175 for a seven-and-a-half-week session	The classic lakefront experience—uniforms required

Photographs by Annie Schlechter.

THE BIG QUESTION

Whom would you clone, and why?

Gilbert Gottfried, comedian: "I can't come up with a funny response, but if you make a clone of me, I am certain he'll come up with something really clever."

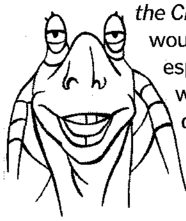
Dr. Ruth Westheimer, sex doctor: "Absolutely nobody, because the idea that somebody else could be Dr. Ruth is unacceptable."

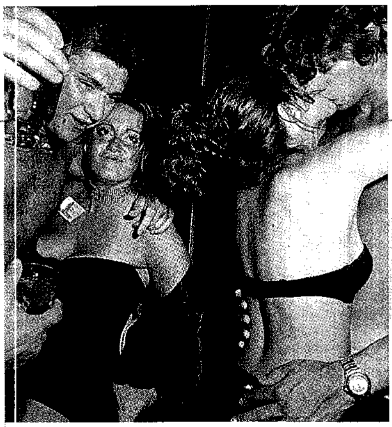
Mary-Kate and Ashley Olsen, tween twins: "Prince William, so we can each have one of him!"

Scarlett Johansson, actress, *Ghost World:* "What are the Olsen twins talking about? I want Patrick Swayze from the *Dirty Dancing/Road House* days. We need more of him. It would better the human race."

Haley Joel Osment, actor: "Job. This time around, give the poor guy a break."

Ahmed Best, actor, *Star Wars: Episode II—Attack of the Clones:* "Jimi Hendrix would be the cat. Music, especially hip-hop, would be completely different if he hadn't died when he did. As for Jar Jar, Anakin got himself a nice queen. Jar Jar would like a little Padmé Amidala for himself." JADA YUAN





Marketing

Ka-Schwing

The ladies lining up in lingerie outside Cake's "La Dolce Vita" party at Lot 61 weren't wearing much more than the traditional Tenth Avenue hookers found nearby, but at least a few talked like graduate students. Or at least like graduate students dressed up like Tenth Avenue hookers. As Melinda Gallagher, who has a master's in human sexuality from NYU and was outfitted for the occasion in a black corset and G-string, put it: "Cake is not your mother's feminism."

Launched last year by Gallagher and Emily Kramer (Columbia) and her brother Matthew Kramer (Brown), Cake puts on monthly parties, most famously a June bash at Spa that landed it on the front page of the *Post* when two overzealous partygoers put on an impromptu sex show in a space-capsule-size "Freakbox" hooked up to cameras that relayed their performance to giant projection screens throughout the club. Eventually, the three want to create "the first designer sex brand for women," complete with movies, a magazine, and even a "truly upscale, high-quality vibrator" developed in partnership with a noted designer (a sequel to Karim Rashid's Oh chair, perhaps?). In other words: Branding—it's not just for S&M anymore.

If every brand has its target audience, Cake's might be those New Yorkers too tasteful for *Playgirl* but not quite nerdy enough for *Nerve*. "Our community is clean, professional, and out to have a good time," said Matthew Kramer, dressed in white loungewear that looked a little like surgical scrubs. "Our friends are hipsters, professionals; they work in the movies and new media."

Among the guests were first-timers Carrie and Tom, a couple who had met at a swinger's resort in Jamaica and described their his-and-hers leopard look as "nasty in the jungle," and Hannah, whose friends called her "the famous Hannah" when Cake showed onscreen the striptease she performed at one of its previous parties. "It was a liberating moment in which I could share my body," she said. "It felt so good for me to share my beliefs with everyone else here—on a wide screen." SARI GLOBERMAN

Self-Defense

Pretzel Warriors

Can kicking butt be a way to inner peace? That's the premise of a new workshop at Greenwich House, where, on a recent Sunday afternoon, nearly 100 barefoot yoginis—no men allowed—shoved their way through three hours of no-nonsense self-defense training, based both on classic anusara yoga philosophies and on teacher Amy Ippoliti's "Model Mugging" seminars, which taught Upper East Side mothers how to beat up potential rapists in the nineties. Says Ippoliti: "Being a powerful person doesn't mean being powerful over another person. But ahimsa also doesn't mean you stand back and take it."

When Ippoliti listed the Laughing Lotus-sponsored class with the New York Yoga Teachers Association, however, her colleagues didn't stand back and take it, either. Some complained that the exclusion of men contravenes yoga's philosophy of unity; others thought the course should be considered martial arts. "It's not yoga once you combine it with something else and lose part of its tradition and intrinsic wholeness," says Iyengar Yoga senior teacher Mary Dunn. And Nishit Patel, director of the Himalayan Institute New York, explains, "When you learn to defend yourself, you're claiming to be an individual. In yoga, you're one with the world."

"We don't hate men," counters Ippoliti, who finally managed to succeed in getting the Teachers Association to post the class. "Our bodies are just different, and we must fight to protect the sacredness of these bodies that are a divine gift from the universe." ABBY TEGNELIA

Photographs: top, Matthew Salacuse; bottom, Pak Fung Wong

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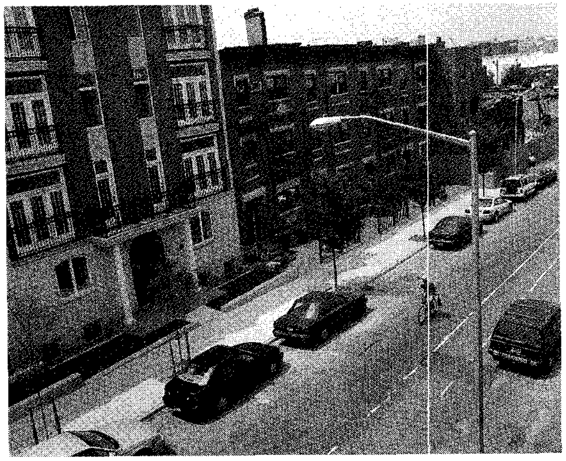
Positively 4th Avenue



Amid traffic and tenements at the bottom of the Slope, new buildings are rising—and so are prices.

Fourth Avenue in Brooklyn is like Eleventh Avenue in Manhattan: multiple traffic lanes lined with body shops, gas stations, KFC outlets, and a sprinkling of residential buildings. On weekend nights music pours out windows, and teenagers' voices fill the side streets. A far cry from the image of brownstone Brooklyn, it would seem to be the ultimate barrier to Park Slope's ravenous expansion.

Naturally, Realtors and developers see a gold mine. "Eight or nine years ago, people flatly refused to look at anything below Sixth Avenue," says longtime Brooklynite and real-estate broker Roslyn B. Huebener. "It was only in the past three years that we really started seeing major changes." And as the priced-out-of-Manhattan parade continues unabated, developers are happy to build: A new condo building at 2nd Street is asking $379,000 for a single unit and $579,000 for a three-bedroom duplex. Twelve blocks down, the NewsWalk condos (in an old *Daily News* printing plant) top out at about $1 million. Both buildings offer garden terraces, doormen, manicured walks. NewsWalk even has a gym.

The sharp contrast between the old Fourth Avenue and the new is giving the usual gentrification debate a nasty edge. Recently, tenants at 711 Union Street chained themselves to the building to protest an overnight eviction. (They got a reprieve, after 24 hours next to their heaps of belongings.) "These buildings are out of place—this is a brownstone community, not a condo community. They belong on Park Avenue or something," says Martha Marquez, a resident and tenant organizer. Marquez used to live on 2nd Street in a building now sandwiched between condos. "My landlord raised the rents, and we couldn't afford it." (A lot her landlord sold is occupied by the new 2nd Street complex.)

Of course, Huebener has a different take on the changes. "These condos unite the neighborhoods. There's a real cross section of people who are buying. I work in this area, and I used to be nervous about walking alone at night on Fifth and Fourth Avenue. Now I feel safe." MAYA DOLLARHIDE

In My Time of Buying

House of the Holy

New York has plenty of music landmarks—Carnegie Hall, CBGB, the fateful entrance to the Dakota—but you can't buy most of them. Then there's **96 St. Marks Place,** an eerily familiar sight to anyone who's sorted seeds and stems on the cover of Led Zeppelin's *Physical Graffiti*. The daughter of the couple who owned and lived in the five-story tenement for 50 years just sold it for $1.875 million, about 25 percent over the asking price, says Besen & Associates broker Adelaide Polsinelli. Its peculiar pedigree didn't figure in the deal, but the spot does draw fans. "It only *really* looks like the album from one spot across the street, so you'll see stoners shuffling back and forth on the sidewalk with a perplexed look," says *Spin* executive editor Sia Michel, who lives down the block. "And sometimes you'll see crusty hippie parents with guidebooks trying to point it out to their teenage kids." C.B.

Big Deals

Upper East Side

9 East 97th Street

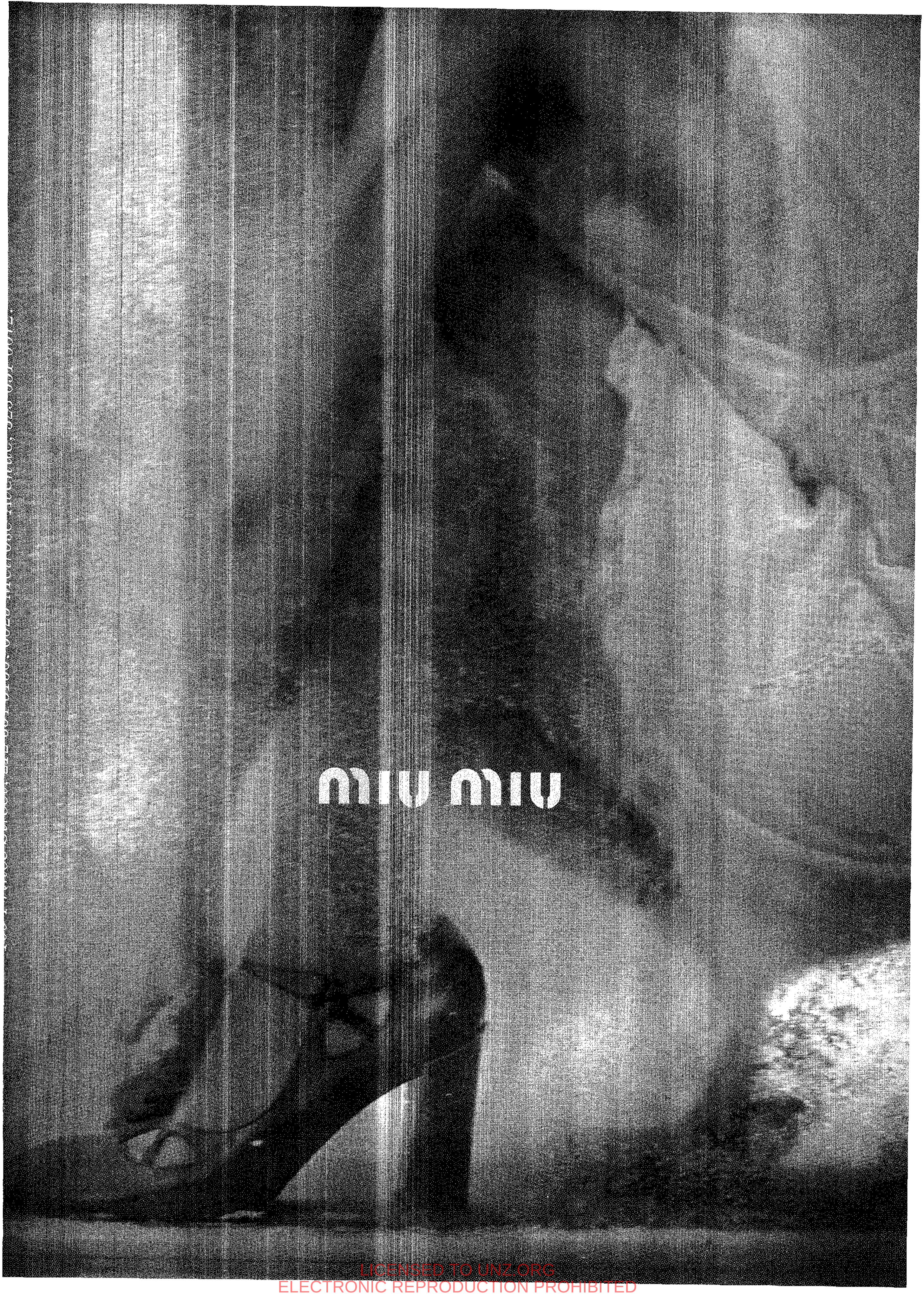
1-bed, 1-bath, 900-square-foot co-op (plus roof terrace and greenhouse). Ask: $429,000. Sell: $445,000. Maintenance: $1,053. Ten weeks on market. Visions of greenery inspired Ani Antreasyan to lay down a lot more green than she expected for this penthouse. Her gotta-have-it moment came when she saw the roof terrace and greenhouse (the seller is a florist; Antreasyan, an urban landscapist), and even when she found out that the roof needed repairs requiring $30,000 from each penthouse tenant, she kept a bid in. "In the meantime, two other people started a bidding war," says her broker, Douglas Elliman's Richard Geiringer. She won out, and now, he says, "she's having *House Beautiful* do before-and-after pictures." MONICA KHEMSUROV

Gramercy Park

142 East 16th Street

2-bed, 2-bath, 1,450 square-foot co-op. Ask: $775,000. Sell: $755,000. Maintenance: $1,468. Eight weeks on market. "This apartment has the most dramatic bathroom in New York City," says Halstead's Linda Baron. It sounds like brokerspeak, but the buyers of this Gramercy Spire co-op, a young power couple from Indiana who got a peek before the open house and jumped, were most impressed with the Jacuzzi-for-two, marble and brass fixtures, and separate shower stall; the place, Baron says, looks like "the high-roller suite in Las Vegas." There's no need for renovations, so the buyers may have a little cash left for a weekend at the tables themselves. JOY ARMSTRONG

Photographs: top, Sean Hemmerle.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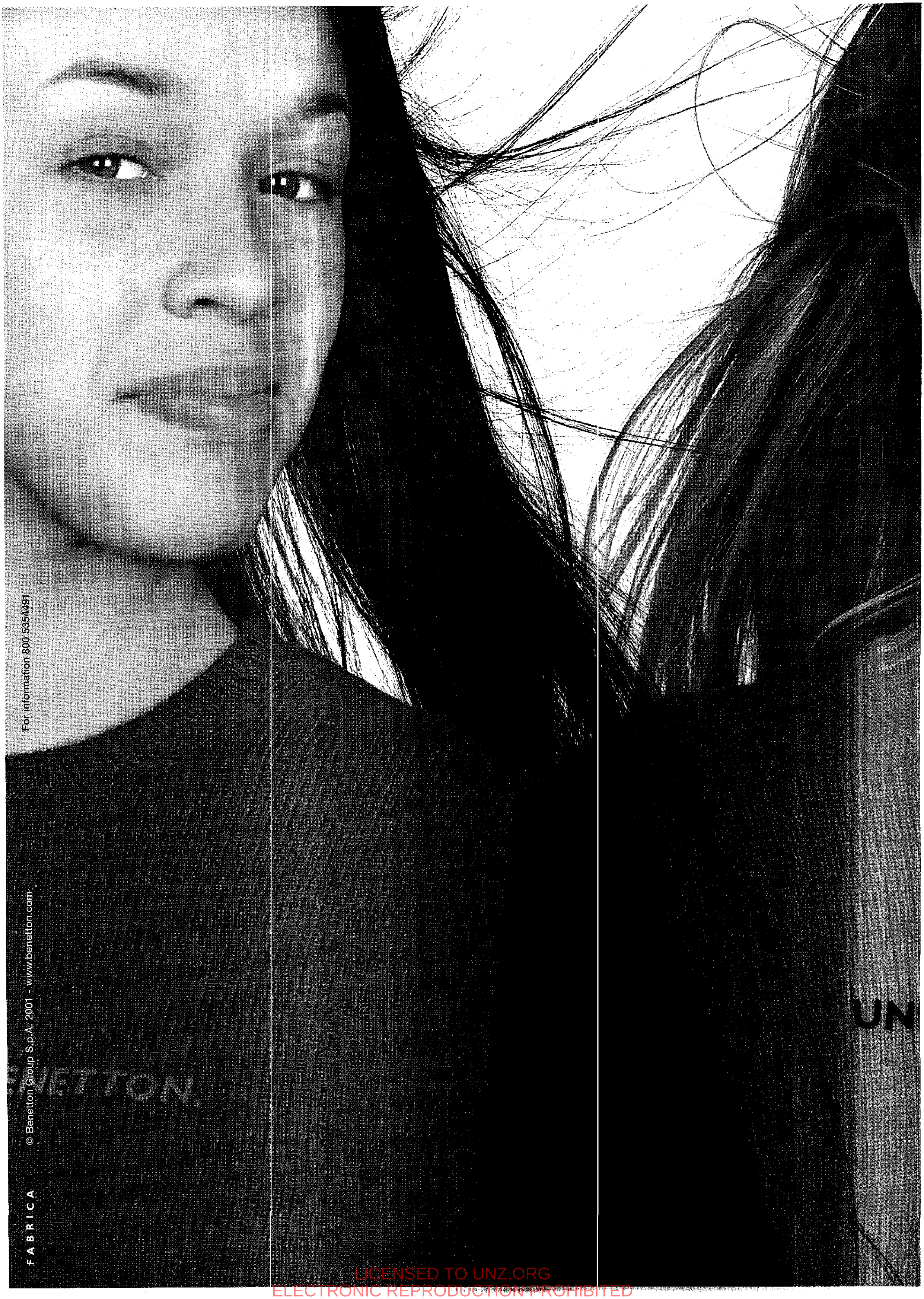

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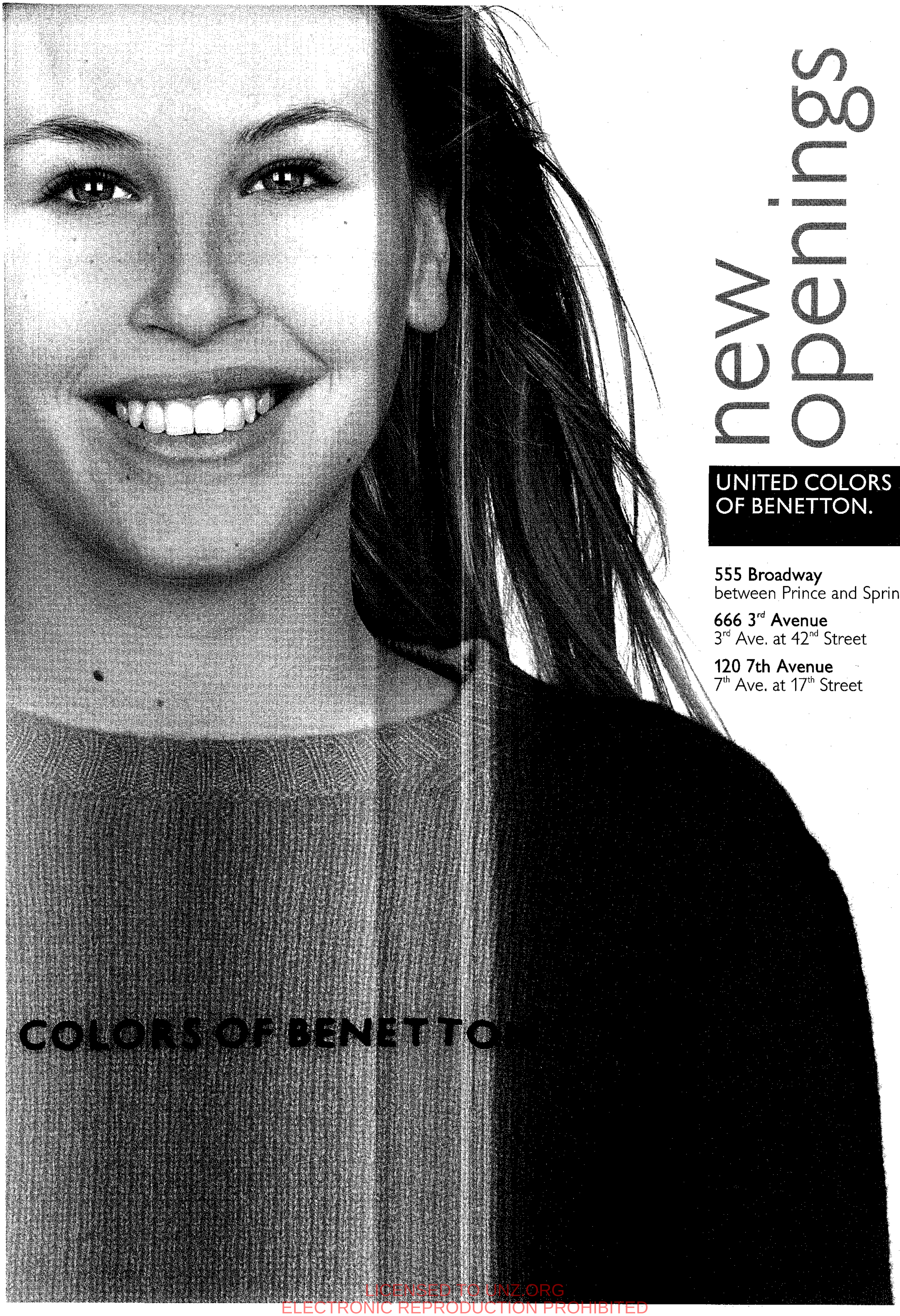
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Michael Tomasky THE CITY POLITIC

Over the Rainbow

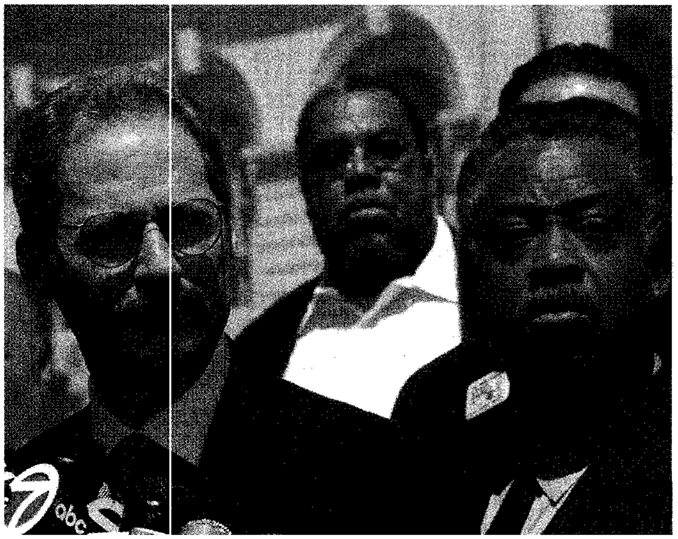
Talk of a black-Latino coalition to put Fernando Ferrer in Gracie Mansion presumes an African-American voting bloc that may not, in fact, exist.

I WRITE, UNFORTUNATELY, BEFORE THE COMmencement of the Sharpton Victory Tour, but if it's anything like the buildup that percolated quietly through the city's political circles last week, it must have been quite a weekend for the vicar with the vanishing waistline. Word began to seep out early last week of supporters camping overnight in anticipation of his release from the Metropolitan Detention Center, where Al had 90 days to commune with the deeper spirits; State Assemblyman Jose Rivera's office called to make sure I knew of a major celebration in the Bronx; and news arrived of a private fund-raiser (cheapest seat: $1,000) for the National Action Network at the East Side home of Sanford Rubenstein, the lawyer who defends many of the clients on whose behalf Sharpton rabble-rouses.

Times do change. In 1963, Martin Luther King Jr. could scarcely get the media interested in his famous letter from the Birmingham jail, which was published for the first time in *The New Leader*, a small-circulation opinion journal, two months after he issued it publicly. On top of that, King was released to the sight of a *Times* editorial blaming him for helping to stir up "tensions that have grown alarmingly." I hope he fired his publicist.

Obviously, I don't know how the papers covered Sharpton over the weekend, but my bet is that they decided his release marked, at least in some implicit way, the "real start" of the mayoral campaign. This might be true, insofar as it constituted an Event in a campaign so sorely in need of one. And, in fact, it might be true in another way, which is that his renewed presence on the scene brings to the forefront consideration of the place of black New Yorkers in this election, the first without a major-party black mayoral candidate in twenty years.

EVER SINCE JESSE JACKSON'S FIRST PRESIdential run in 1984, the strategy of black electoral activism has been to unite behind a single candidate and push him over the top. As you might expect, this usually hasn't happened. Indeed, in 1984, Charlie Rangel backed Walter Mondale. The next year brought a mayoral election that was a disaster: The ever-elusive "black-Latino coalition" was supposed to unite behind Herman Badillo, a great progressive hope in those days. But at a meeting of Harlem and Brooklyn black officials, the Harlemites sandbagged their confrères from across the river and announced their support for Denny Farrell, then and now a Harlem assemblyman. Ed Koch was re-elected. I know people who still curse when they hear Farrell's name.


Crossover: Can Al Sharpton deliver enough black votes to Freddie Ferrer?

That coalition did work twice—in 1988, when Jackson carried the city in New York's presidential primary, and the following year, when David Dinkins won the mayoralty. In 1993, Dinkins lost, and in 1997, there was Sharpton, who drew a respectable number of votes (135,000) but who is few people's idea of a coalition-builder.

Or is he? Maybe not to white people, but Hispanic voters might see him differently. The fact that he served his time over Vieques—a Latino issue, as it were—has not been lost on Latino media or political leadership. Such is the backdrop for his endorsement, likely to come this week, of Fernando Ferrer. In this he's expected to be joined by Rangel, Manhattan Borough President Virginia Fields, and some Harlem state legislators. My guess is you'll be reading quite a few "black-Latino coalition" stories in the papers over the next few days.

And the thing is, there just may be such a coalition this time around. Ferrer's strategy for months has been to get majorities from Latino and black voters; with that accomplished, he'd be virtually certain to qualify for a September 25 runoff. (Where he goes from there is a fundamental and probably fatal problem: He has run a campaign whose appeal to Jewish voters has been somewhat hard to detect, and Jews have been the largest voting bloc in runoffs.) The support of Sharpton, Rangel, et al., depending on how active they decide to be, might give Ferrer the momentum to substantially increase his totals among black voters.

How active they decide to be is a function in part of their motivation, which, it should be noted, is not actually to see Freddy Ferrer become mayor. It's to see Carl McCall become governor. And the thinking of several black leaders, as ex-

Photograph by Frances Roberts

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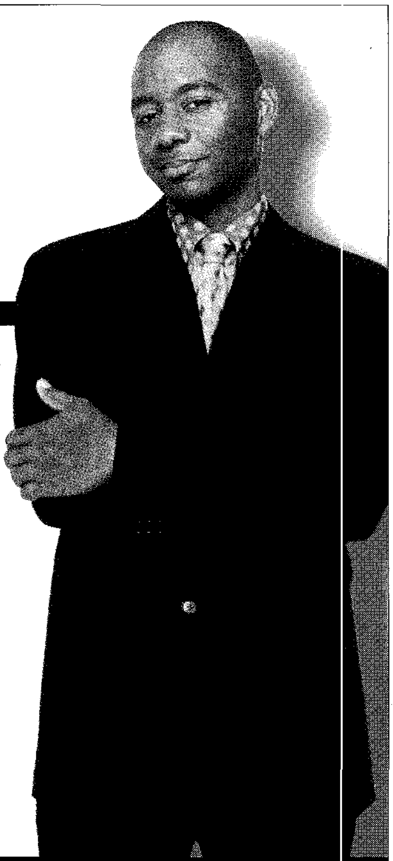

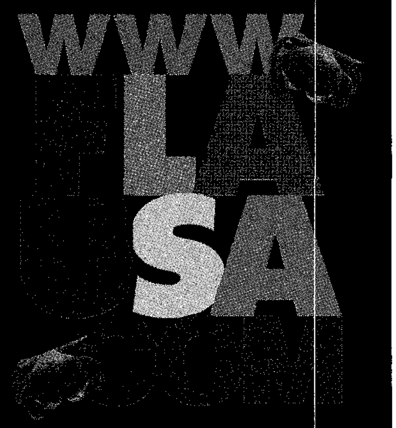

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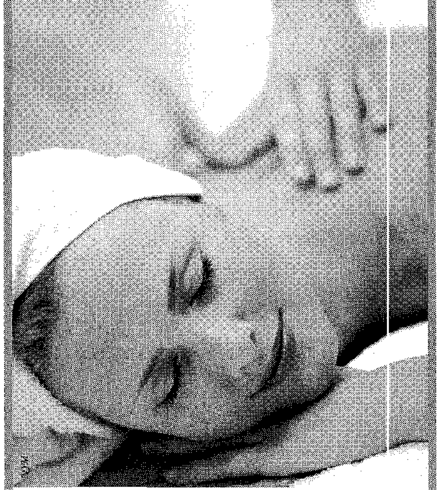

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pressed to me in recent months, is—well, I'll let Brooklyn congressman Ed Towns say it. "My argument," Towns told me in June, "is that if we don't get enthusiastically behind Freddy Ferrer this year, then Latinos won't get enthusiastically behind Carl next year." Towns may never be confused with Cicero, but he does have a talent for putting things plainly.

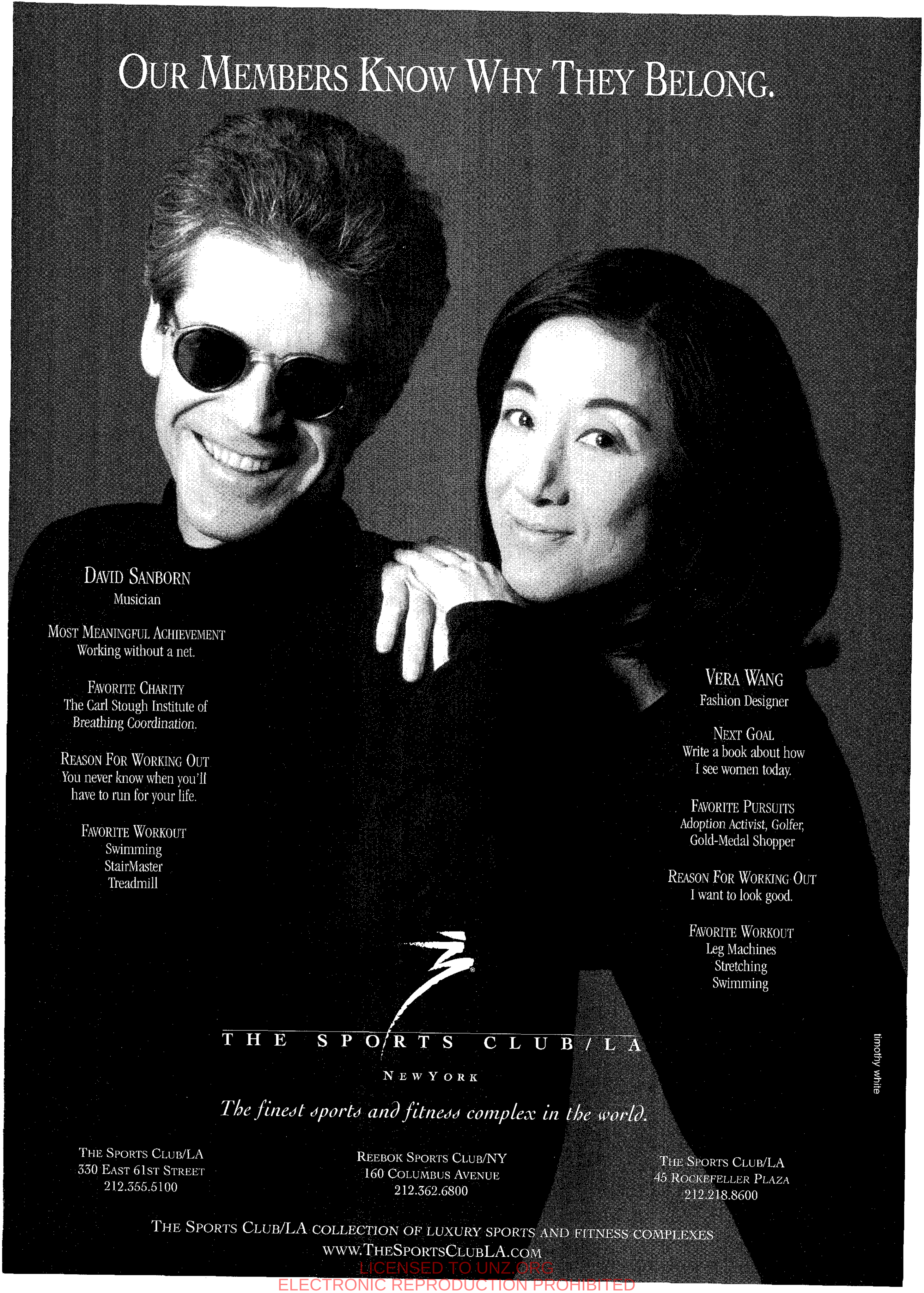
But here's the rub: While Sharpton will dominate the headlines, Ferrer is still chasing Mark Green for black votes. Green doesn't have that many elected officials, but he does have (a) David Dinkins and Calvin Butts and (b) a history of pulling a lot of black votes citywide. It's fair to say it would still register as something of a shock if, come primary night, Green did not end up leading the pack among black voters.

Alan Hevesi has the support of Floyd Flake, whose 6,000 or so parishioners are a bloc unto themselves; Congressman Major Owens; Brooklyn party boss Clarence Norman; and Abner Louima. But Hevesi embarked on this campaign with a terrible deficit among black voters that he's only now showing signs of making up. Finally, Peter Vallone has the backing of District Council 37, the powerful municipal union with a large minority membership, and a few black City Council members. Though black voters are hardly his base, he will mine his share of votes.

So black leadership is once again all over the lot. Which is neither surprising nor upsetting; it makes black leadership no different from Jewish leadership or Irish leadership or any other leadership. And maybe that's a sign not of disarray but of sophistication, or at least of a confident functioning within a political system that no longer works against black leaders simply because of the color of their skin. And no one can despair about that.

WEVD: THE LOSS OF WEVD-AM, AND BILL Mazer's morning program in particular, is a devastating blow to New York's liberal community. The station has been sold and is going to an all-sports format on September 1. Hard to believe that New York City, of all places will be home base to Rush Limbaugh and Sean Hannity, but no—*zero*—proudly liberal talk shows. The folks at www.saveWEVD.com are trying to organize the forces of good. Check the site for details—and do something dammit! ■

E-mail: tomasky@aol.com



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Michael Wolff THIS MEDIA LIFE

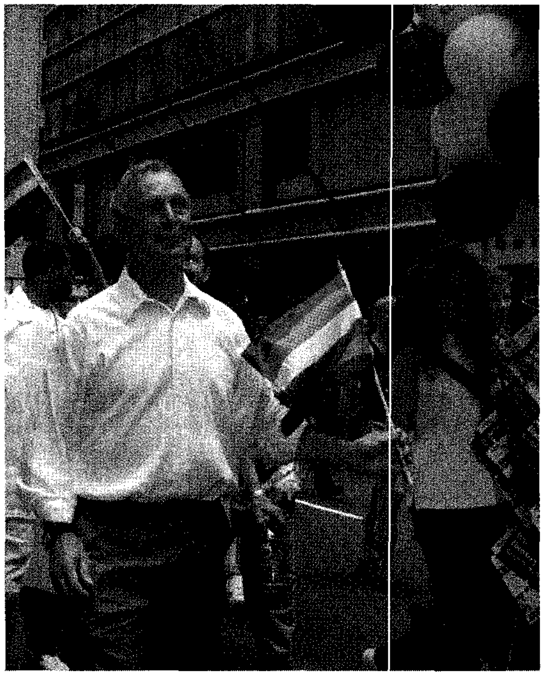
Bloomberg News

Michael Bloomberg is peddling two myths about himself: that he's a major media mogul *and* a credible mayoral candidate. For $30 million, we'll believe anything.

AS AN ITINERANT TECHNOLOGY PROSELYTIZER during much of the nineties, I made frequent stops at Bloomberg TV. For a long while, it was easy to sit in front of the Bloomberg camera and feel that you were really at the center of the business-media explosion. There was tons of buzz about Bloomberg's expansion from his Wall Street–centric financial-information business into *real* media: the cable and radio network, the news service, three magazines, a book company. As much as anyone, Bloomberg seemed to represent the information revolution—he understood that media was now about new platforms, repurposing strategies, great branding, global visions.

Certainly, there were no studios quite like Bloomberg studios. CNN in its cramped and dreary quarters on Eighth Avenue near Penn Station, CNBC out in Fort Lee, Fox News in the basement of News Corp., all smacked of hard times in the television business—whereas Bloomberg was something like Oz. In city after city (there are 82 Bloomberg bureaus worldwide, with some 1,200 reporters and editors), he built movie-set versions of television studios—spiral staircases, wraparound news tickers, and the fabled and spotlessly clean tropical-fish tanks, along with open kitchens, coffee bars, and a bounty of free food. (He was a new-media decorator before new media existed.)

The only thing is, nobody was really watching—actually, few could watch. While Bloomberg had constructed what appeared to be a nineties global-media juggernaut, he had never quite gotten his network, in any substantial fashion, onto the airwaves. Despite his legendary billions, he was, it seemed, unwilling to pay the price or to make the deals necessary for getting wide pickup by the nation's cable systems. So, along with all the fanfare, what he created was a media enterprise (TV, radio, books, magazines) with revenues of well under $100 million—and probably no more than $30 million to $50 million—and a cable channel significantly smaller than CNNfn (which, in itself, is pretty small). It's a minor business-news company in the guise of a powerful and visionary media empire. It is, in other words, an illusion.



The Bloom is off: Bloomberg's politics are pure ego.

RICH GUYS, OF COURSE, ARE ALWAYS TRYING to buy themselves into the media business—and profitability is often the least of their concerns. They write their losses off against the stature they gain from owning a bully pulpit and having an audience. But Bloomberg appears to have more finely parsed his desire: Mogulhood was what he was after—having an audience was much less important. Certainly, Bloomberg's illusion seems to have paid off—or created a reality. He's become a much-vaunted media player: an information-age visionary, frequently interviewed by Charlie Rose (who broadcasts from the Bloomberg studios on Park Avenue), invited to speak on industry panels and to confer with his fellow moguls in Sun Valley (which would not have been the case if he were just a financial-data vendor).

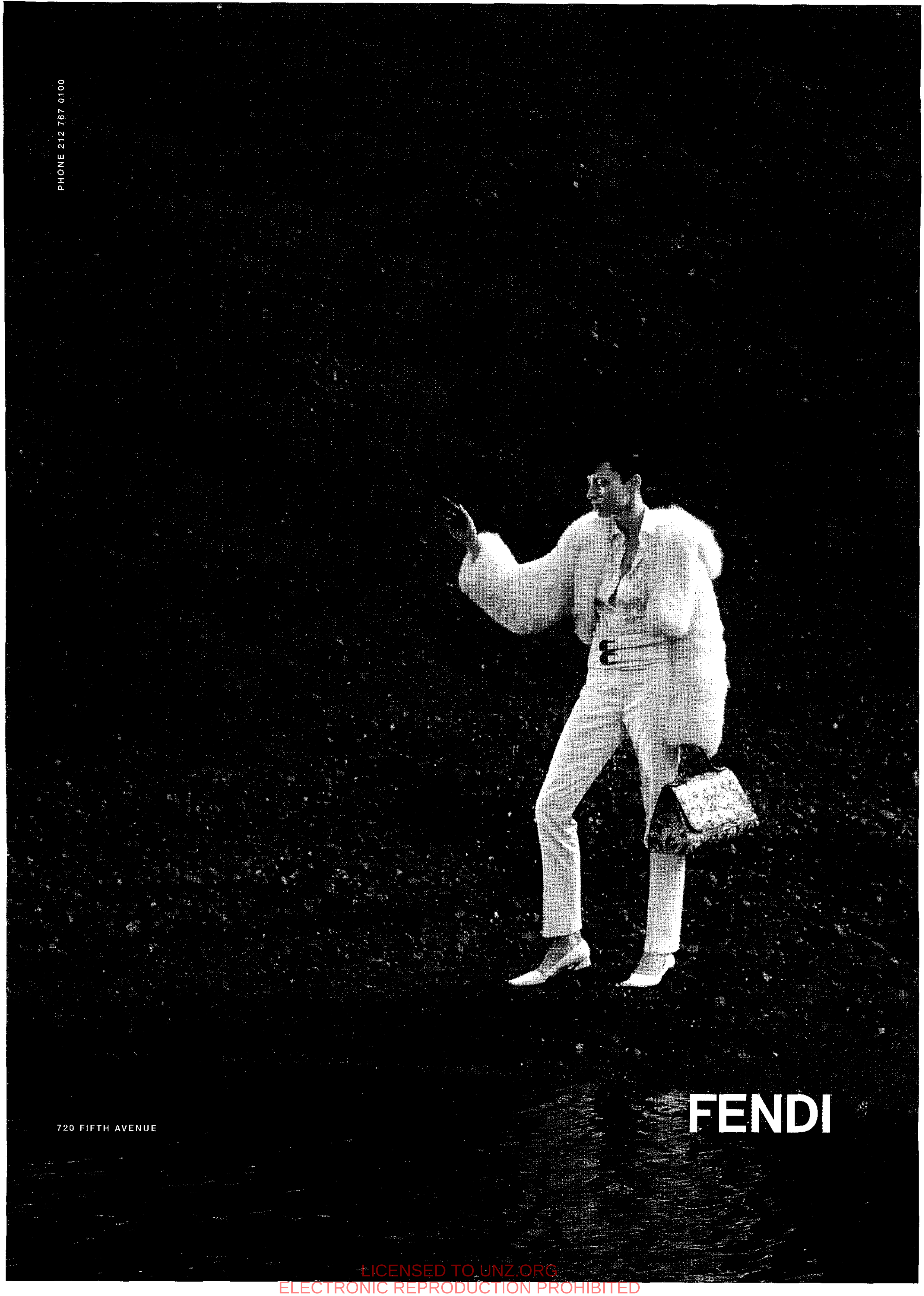
What's more, this model—pursuing a business without being terribly concerned about the conventional measures of the success of that business (which, of course, is very nineties)—seems to have suggested a blueprint for a political strategy.

Even though—and I have to believe this is obvious to anyone who has given it any thought—there is no turn of events at all, no leap of logic whatsoever, that could make Michael Bloomberg New York's next mayor, it's a campaign that he's enacting very credibly, or at least it has the illusion of credibility. Again, the illusion is the thing. The fact of having first created the illusion of an important and powerful media enterprise is integral to maintaining the current illusion by getting the media, which deeply respects and fears media moguls (certainly more than it respects and fears politicians), to treat him very seriously—not at all like a pretender, or flake, or eccentric, or naked emperor. It's illusion on top of illusion—it's a personal Ponzi scheme.

BOREDOM, RESTLESSNESS, THE NEED-FOR-validation thing, the desire to be taken seriously, to be recognized and fawned over by people who don't work for you, often bring men from unglamorous businesses into the media business and into politics.

Bloomberg's business—his *real* busi-

Photograph by Rick Maiman/Matrix



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ness—is a deeply boring one. It's an old-fashioned, single-function, almost idiot-savant-type business. Twenty years ago, he managed to monopolize data relating to the bond market. There's no ticker for the bond market; there's no SEC-like agency that files information about bonds. Bloomberg, with a vast database operation in Princeton, turned himself into a repository of prospectuses for the fixed-income marketplace. That's his business—that's why most of his nearly 160,000 clients lease his kludgy machines. The overwhelming share of his company's $2.5 billion in annual revenue derives from the need for his bond data. That's his advantage. It's his annuity—and like most annuities, it's on autopilot.

No doubt it's a little stifling. The database business is the modern equivalent of an assembly line. What's more, every other part of the financial-information business is a tough game—Bloomberg has tried to get a bigger piece but without much success. To substantially grow, he'd have to take on big debt or go public and buy some other big financial-information or media company—and risk, or at least complicate, his safe annuity. (Bloomberg is in the increasingly anomalous position of running a private company, unhampered by public accountability and fiduciary responsibility; certainly he wouldn't be running for mayor if he had to run a public company.)

You get the sense when you talk to people in the company that it's a two-tier enterprise. There are the people who actually process the data and sell the product, and then there are the people who tend to and market Bloomberg himself—his personal handlers and advisers, who are the company's real powers (it's worth noting that several of his longtime aides are veterans of the Koch administration).

Bloomberg, the man, conceived and packaged as a separate Bloomberg company product, came to market shortly after his marriage broke up in 1993. There's an *I'll-show-her* aspect to his sudden reinvention (she, apparently, left him). It started with a concerted effort to move into big-time philanthropies—from the Central Park Conservancy to Lincoln Center to the Metropolitan Museum—then involved a stagey social life (a date with Diana Ross) and the move into radio and television.

It was a rebranding program.

There's an implicit sense that a recognizable Bloomberg with $2.5 billion in revenues is worth more than an unknown Bloomberg with that same $2.5 billion.

"Radio and television provide our company with instant visibility," he writes excitedly in his book, *Bloomberg by Bloomberg*. "The media like nothing better than writing about themselves. The more exposure Bloomberg has to the Fourth Estate, the more they'll promote us to the general public."

He's making a subtle and smart point. The media gets the attention of the media. It's a B-to-B play. Getting the media to take you seriously is the campaign.

Bloomberg people are always speaking of this hustle—and of its great success. *The Mike York Times*, Bloomberg people call the paper, because of its reliable, respectful, and often lavish Bloomberg coverage.

On its merits, his candidacy, or at least its pie-in-the-sky quality, is closer to Abe Hirschfeld's than to, say, Jon Corzine's—but Bloomberg has gotten the mostly respectful Corzine treatment and easily avoided becoming a Hirschfeldish punch line. That's already a big victory.

BUT WHY POLITICS? HE'S NOT PERSONABLE enough (he may be among the least-charming people ever to have run for office), or charismatic or even interesting enough, or ideologically motivated enough (he was a Democrat; now, taking advantage of the easier field of play, he's a Republican). Although he's reportedly ready to spend $30 million, he may not even be rich enough to pay a Corzine-like price for buying a race (the overwhelming portion of his purported $4 or $5 billion fortune is tied up in his company and not liquid). Certainly, he isn't politically talented enough and doesn't seem particularly interested in learning how to *be* politically talented.

> "He isn't running to be mayor; he's running to be some different, enhanced, **illusory version of himself.** This is perhaps not so much a fraud as **a quest**—an ego in search of something, an ego trying to express itself."

Maybe I was supposed to get Parkinson's.

Maybe the last 20 years were just a warm-up for this moment. After all, people seem to pay attention when I speak. So listen to this: Of all the brain disorders, Parkinson's is the one scientists truly believe they can crack within 10 years. You can help make that happen. You have the power to wipe out this disease. To affect millions of lives. Okay, okay. I'll get off my soapbox now.

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And even if he were all of the above, he'd still need that fluke circumstance that allows a Republican to get elected in New York City—and there's no reason to believe such a circumstance exists this year. What's more, his résumé is fraught with the kinds of things—sexual-harassment suits, for instance—that don't exactly help a fledgling politician.

He can't get elected, so he must be running for another reason.

If publicity is the currency of our time, running for mayor should raise his personal value substantially (while in the past ten years he's ascended from relative obscurity to business prominence, he is still, in the wider world, not very well known). And if you're as uncharming as Bloomberg, running for office might actually make you seem more charming—ramp up your Q rating. What's more, by going after the average voter he reaches his real constituency: reporters, celebrities, hostesses, titans of business, customers, possible dates. Running for mayor is an in-crowd play ("The social set in New York has discovered him," Barbara Walters recently told the *Times*).

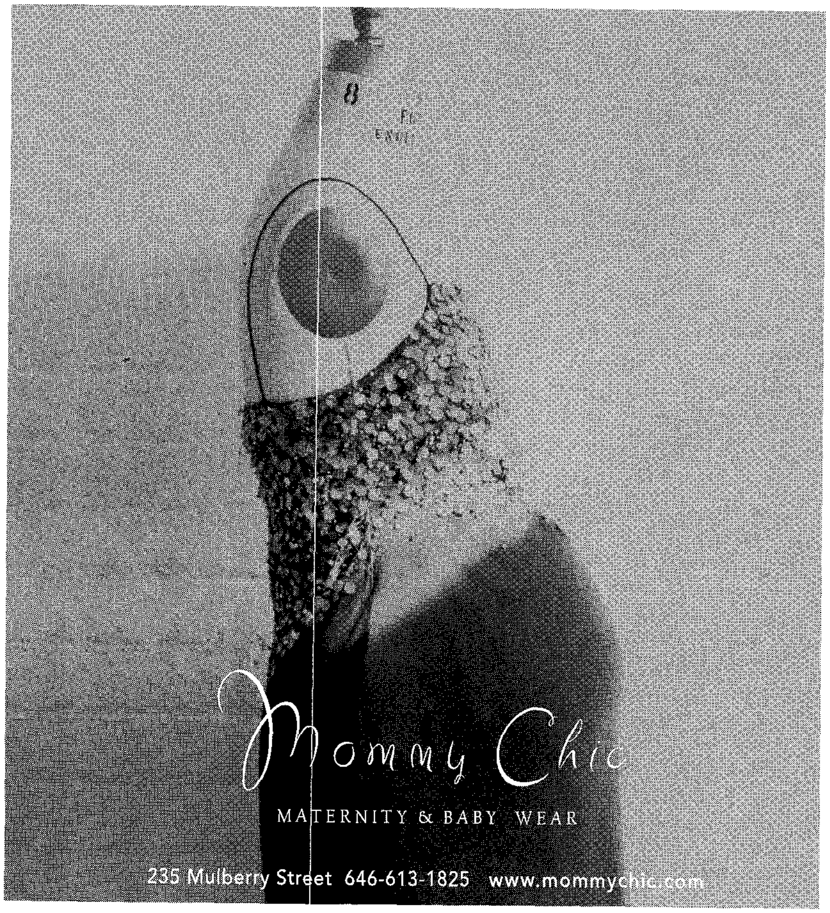
Sometimes selling yourself is easier than selling your business. A telling element of the Bloomberg pitch—*I'm a good manager; therefore, I should run the city*—is that the real forum for having your management skills voted on is in the public markets, which he's avoided. Most companies the size of Bloomberg's that don't go public don't because the process would reveal they're not too profitable and not all that well managed, hence depressing their value. But Bloomberg, by running for mayor, a process with fewer disclosure requirements, can trumpet his management prowess—can go public with it—without having to prove it. We take his word that he's good at business; in fact, we take his word that he's worth billions.

That's the illusion he's marketing, and, even if we don't vote for him, the one we're buying. Bloomberg isn't running to be mayor; he's running to be some different, enhanced, illusory version of Michael Bloomberg. This is perhaps not so much a fraud as a quest—an ego in search of something, an ego trying to express itself.

We don't have to worry about Michael Bloomberg becoming mayor.

That's not to say, however, that we don't have to worry about Michael Bloomberg. ■

E-mail: michael@burnrate.com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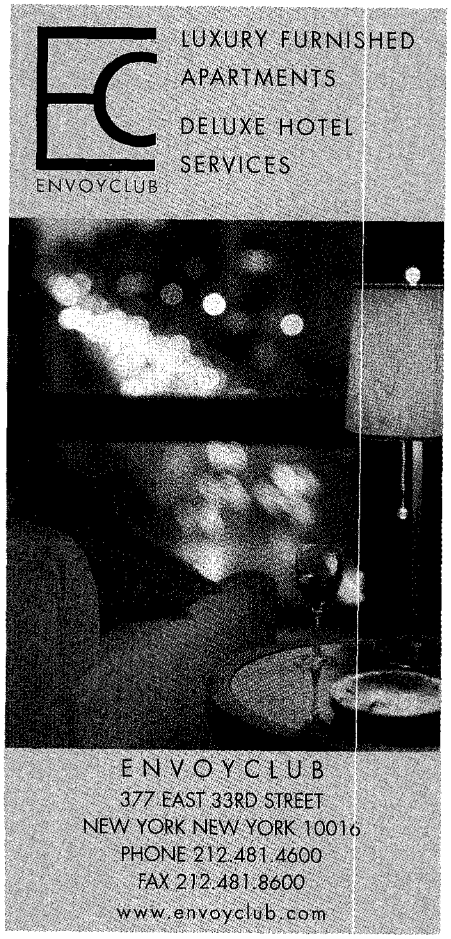
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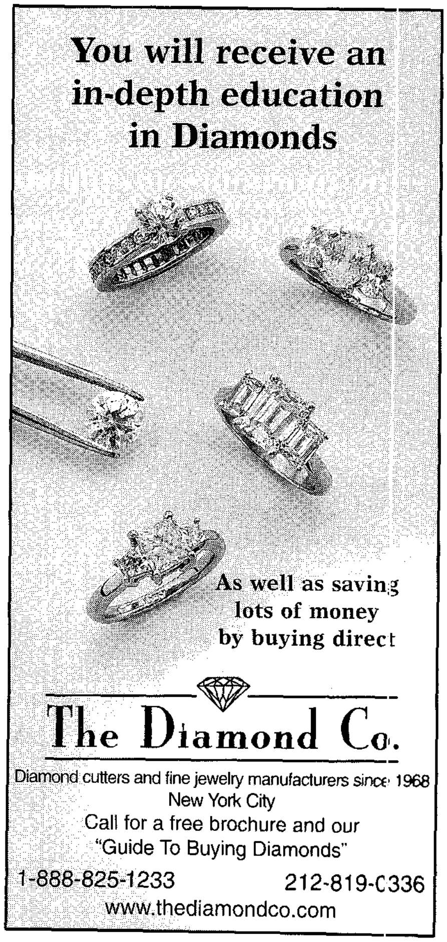
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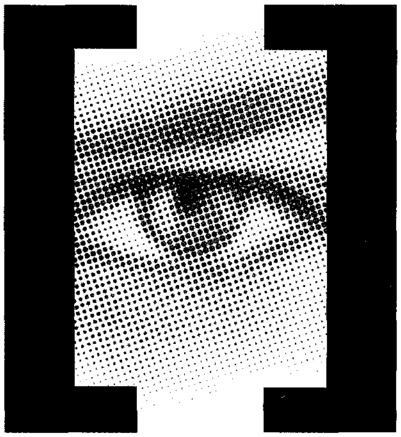

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Sex Matters AMY SOHN

Internal Affairs

This summer, the word *intern* has become shorthand for a young woman looking for a powerful man to hook up with. We went to Washington to find out who's in charge.

"THEY CALL IT INTERN SEASON," SAYS ADRIenne Bramlett, a 23-year-old bartender at the Capitol Lounge in Washington, D.C. "The guys who work on Capitol Hill are very excited at the beginning of the summer because there's this influx of new women coming in."

It's ten o'clock on a July Wednesday, and I'm at the downstairs bar of the grungy politico pub, shoulder to shoulder with interns from both sides of the aisle—male and female. The men wear khakis and cornflower-blue shirts, the women dressy tanks and knee-length skirts. They're white, ambitious, and attractive, and almost all of them are drunk.

In the wake of Monica Lewinsky's affair with Bill Clinton and Chandra Levy's with Gary Condit, the word *intern*, which once suggested an earnest, ambitious student going to the capital to change the world, now conjures the image of a big-haired Jewish girl with an itch for married, middle-aged goyim. While Levy's tragic disappearance remains a mystery, the two liaisons have remade buttoned-down Washington's image into Cancún-on-the-Potomac. I may be a few years too old for a summer gig cheek-by-jowl with graying power-brokers. But since interns are the new *Baywatch* babes and Washington the Gold Club of the nation, I wasn't going to miss my chance to check it out.

Most Washington interns (there are an estimated 20,000 each summer) arrive in late May for a one-to-three-month stay and work for no pay in a government agency, lobbying firm, or political organization. Because they do grunt work, the ones I met say they don't have much incentive to show up at work awake, much less sober. Their attitude is best summed up in "The Intern Survival Guide," a one-page primer you can get at the Capitol Lounge bar: "Relax, have fun, you can save the world later."

Friendships and relationships are fleeting. "It's like spring break," says Bramlett, a former Senate intern. "They're away from home, so what goes on here stays here. People cheat on people—they get wasted and go home together."

Jessica, 20, an intern at a lobbying firm, says a girlfriend of hers met a guy at a bar, and after chatting for a while, he said, "In half an hour I'm going to ask you to come home with me, and you have to know I am never going to call you afterward." Did she go home with him anyway? Sure.

What makes Washington different from, say, South Padre Island is that interns feel high on themselves simply for having jobs in the capital. Brooke Lierman, a 22-year-old ex-intern at a government agency, calls it the "Washington rush. You feel ennobled and empowered and can go out and meet people."

With its bar-hopping, dollar-Budweiser nights and quick hookups, the intern scene isn't all that different from college itself. But some women describe an environment so predatory it's brutal. They get hit on by a troika of men—other interns, politicians, and staffers.

For a man who's in the capital game an intern is an ideal target. Because she goes back to school when her job ends she's not likely to make any demands "Why would a congressman turn down a girl who's just here for the summer, if he's sexually active, if he's not faithful?" asks Frank, a 22-year-old House intern "What's the negative?" He says he's often observed congressmen flirting with interns in the House's Longworth Cafeteria. "I've been around two who were hitting big-time on girls, and I thought 'Wow, I wish I had your little congressional pin.' The girls eat it up."

Amy, a statuesque 21-year-old Senate intern, says she's been hit on many times since she arrived. In her navy blazer and high-necked blouse, she seems a throwback to the early eighties. She admits she dresses less provocatively than some o the other female interns—one came into work in a camisole that Amy later saw in the window of Victoria's Secret.

Though Amy has an open face and wide eyes, she seems more world-weary than naïve. On her first day at work, before she even got in the elevator to her office, a janitor asked her out. "I feel like my intern badge," she says, "is this big tag hanging from my neck that says FRESH MEAT." Amy, who's staying till the end o August, has a friend, another intern, who left at the end of July. The woman was dating a policy wonk and hoping i

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would continue long-distance during the fall. But, says Amy, "I know he didn't want it to because he was calling me and saying, *When she leaves . . .*"

If this makes it sound like all male staffers are panting dogs, some of them tell a different story. According to Jim, a 25-year-old legislative assistant to a congressman, "we're just looking for an average time—we want to have a couple beers, meet some people. But interns are aggressive. They're like the German Army in 1939." His co-worker Ted says he was walking down the street with one of his interns when she tried to kiss him. He told her he had a girlfriend, but, he explains, "saying no just made her try more."

As the nation well knows, Lewinsky was hardly an unwitting rube chosen by the president to be his plaything. "You have to have a lot of chutzpa to sleep with a politician," says Sally, a 26-year-old fund-raiser who lives on the Hill. "You have to get past a *lot* of people."

And though pundits like Andrew Sullivan offer a patronizing picture of Chandra Levy as a childlike creature who was not "in any real position to say no to a persistent older charmer," she was a 24-year-old adult engaged in a consensual relationship—and was never employed by Condit. If anyone was naïve in the relationship, it was the politician who believed she would keep it secret. A woman looking for low-profile love doesn't date a congressman in the first place. What's the point of visiting the Eiffel Tower if you can't send a postcard?

"We're just looking for an average time," a 29-year-old legislative assistant says. **"But interns are aggressive.** They're like the German Army in 1939."

Two Washington women who dated politicians say power is indeed the ultimate aphrodisiac—until you discover it comes with side effects. Kim, a petite twentysomething political consultant, briefly dated an unmarried congressman who approached her at a function. When she describes the affair, her face lights up with awe, as though she still can't get over the fact that he wanted her.

On her way to the first date, she thought, "I'm going to remember this night for the rest of my life." That date went well—he seemed very interested in her—but on the others, she says, he "was the most boring person I'd ever met. We'd go to a bar and he would watch TV."

In retrospect, she says, she never expected it to last. "First of all, I'm Jewish. I want to marry a Jewish man." It's like the affair was a brief, cheap thrill, a night with a rock star. She tells herself that if he called again, she'd say no—but she isn't sure, because of "the whole thing of telling your grandkids."

Renée, 33, a former House staffer, had a yearlong relationship with a different single congressman. She's tall, with ash-blonde hair, and attractive in a home-cooked-meal kind of way. She first spotted the congressman on the office TV and thought he was hot. They met when his office began working with hers on an issue and later began dating. He took her to district events and the White House Christmas party, but she found that he "had the emotional capacity of a dead fly. As long as we had intellectual conversations, were working out, or having fun, we were fine. But as soon as we were alone, there was zero true intimacy."

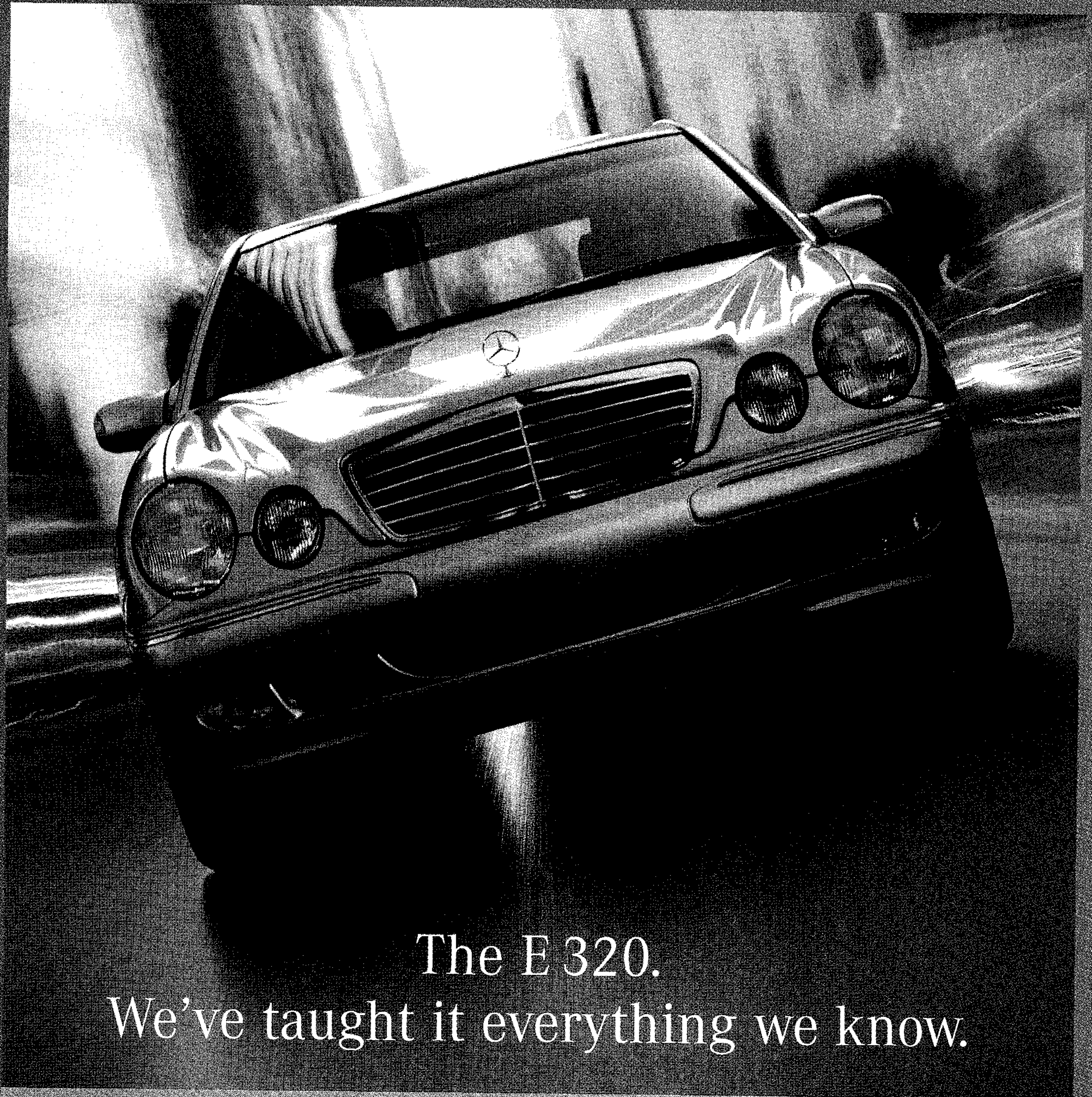
Frustrated with his insensitivity and inability to communicate, she bought a self-help book called *I Don't Want to Talk About It* and confronted him. Shortly thereafter, she says, "he took me to a public park and dropped me like a hot rod."

Though Kim and Renée both dated single politicians, the vast majority are married men, and in Washington, as anywhere, many of them cheat. What makes the capital a unique playground for the married set is that politicians live like single people. As a result, many lead dual lives—they're partying Lotharios in D.C. and family men at home.

Melissa, a 28-year-old communications director, had a friend who was dating a married congressman. "We would go to the Capital Grille, and he would have his arm around her," she says. "Then I would see him the next week with his wife in a mall."

An intern who spent time in Levy's apartment after her disappearance told me, "I saw a coffee mug there that said ODDS OF MEETING A SINGLE MAN: 1 IN 23. ODDS OF MEETING A CUTE, SINGLE MAN: 1 IN 529. ODDS OF MEETING A CUTE, SINGLE, SMART MAN: 1 IN 3,245,873. ODDS OF MEETING THE ABOVE WHEN YOU LOOK YOUR BEST: 1 IN 9,729,528."

In a city like Washington, it's no wonder Levy found a man who couldn't even meet the minimal requirement. ■



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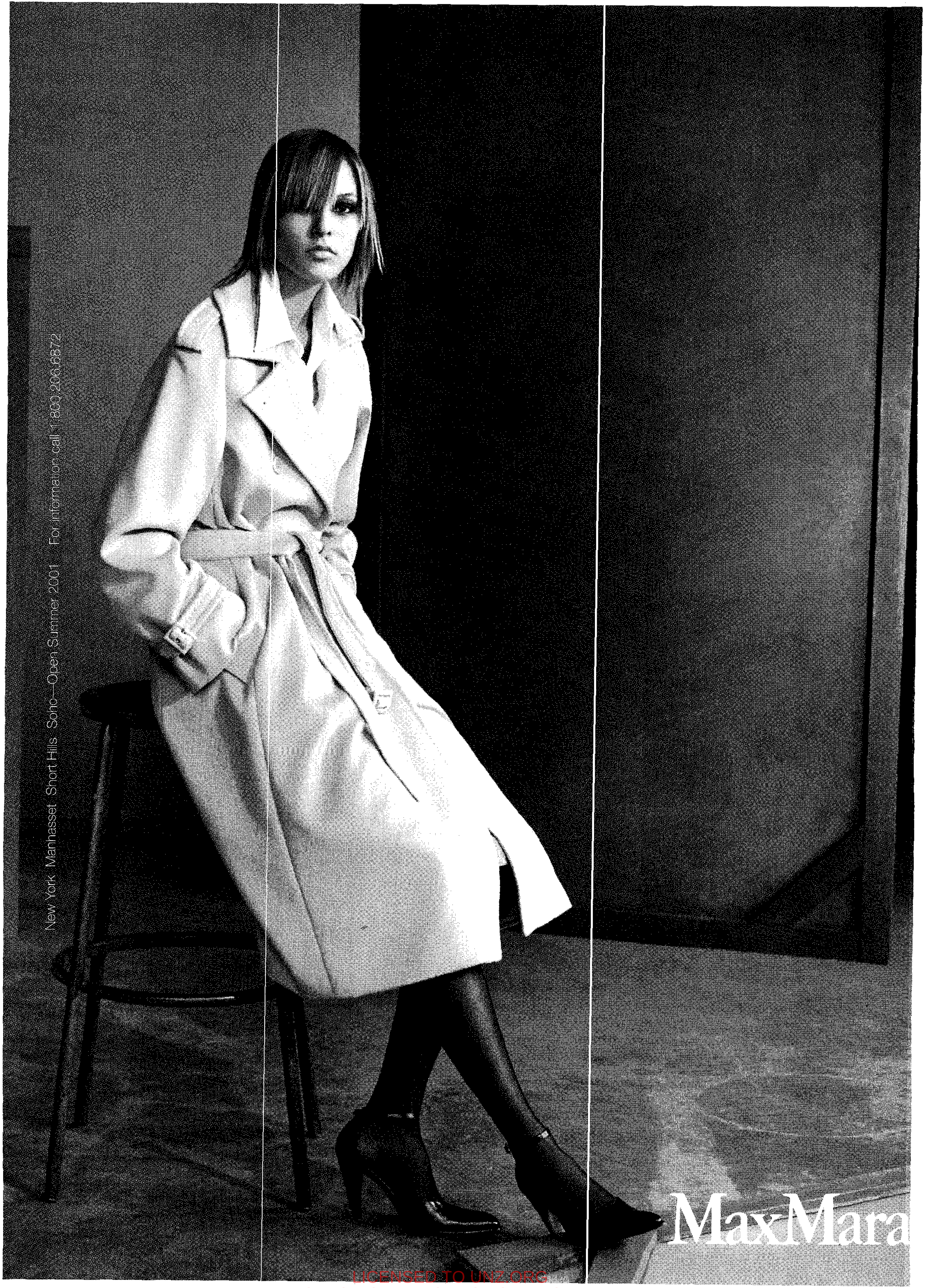
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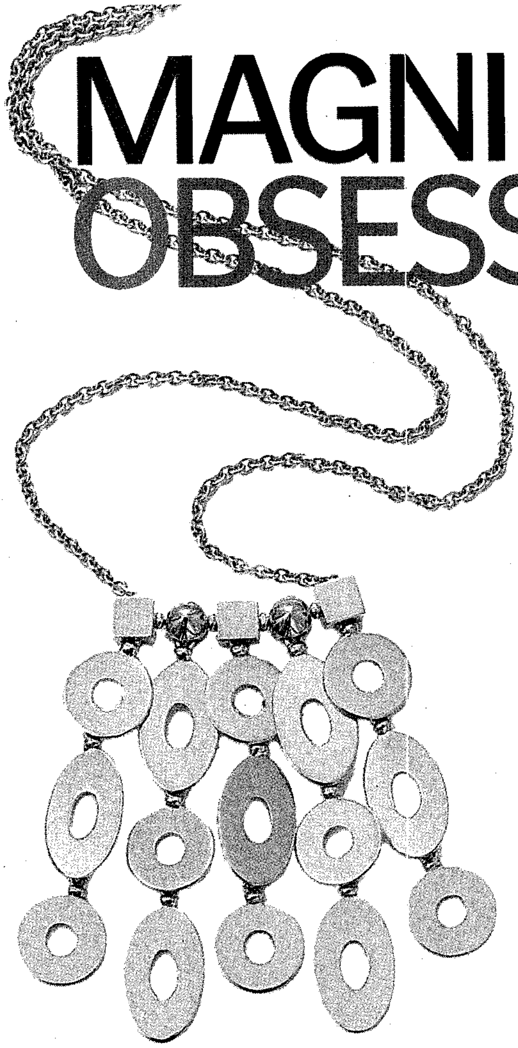
GIVEN THE CURRENT CLIMATE—economic and otherwise—visions of what you'll be wearing this fall may be far from your mind. But slather on the sunblock and take our guided tour of the best that designers have to offer New Yorkers this season. (We are, after all, their best customers.) You'll find a great new urban uniform of tough but sexy suits, shearling coats, and long, lean boots; the romantic Manhattan-in-the-thirties look, replete with cloche hats and Mary Janes; and more versions of the little black dress than the Eskimos have words for snow. All worn by bold-faced names like Shalom Harlow, Cat Power, and Patti Hansen, plus a supporting cast of the city's most promising young actors and models. If this doesn't give you reason to long for cold weather, what could?

Photograph by Diego Uchitel

MAGNIFICENT OBSESSIONS



No new fashion season would be complete without a stylish splurge. Here are fifteen items that will launch you into fall—try to get away with just picking one.

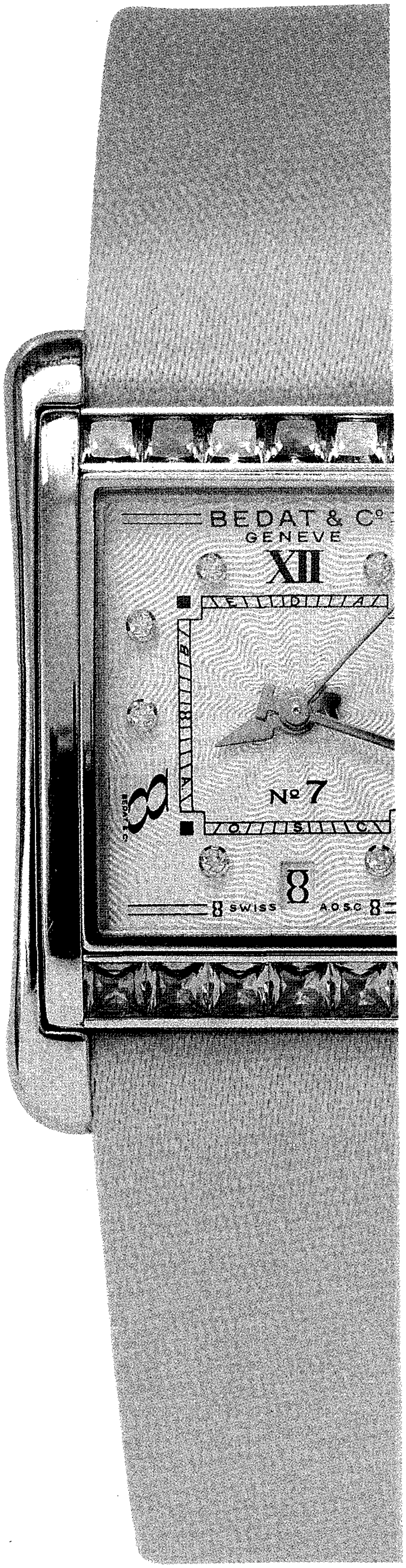
By Amy Larocca
Photographed by:
Antonis Achilleos
Fashion Editor:
Monica Schweiger

1 GEOMETRIC JEWELRY

The bold geometry of this gold Bulgari necklace is a perfect complement to fall's seriously graphic prints—think Louis Vuitton—and the deep-V Ossie Clark necks that showed up on tunic dresses at Prada. It's not just status jewelry, it's style jewelry. *$2,700 at Bulgari.*

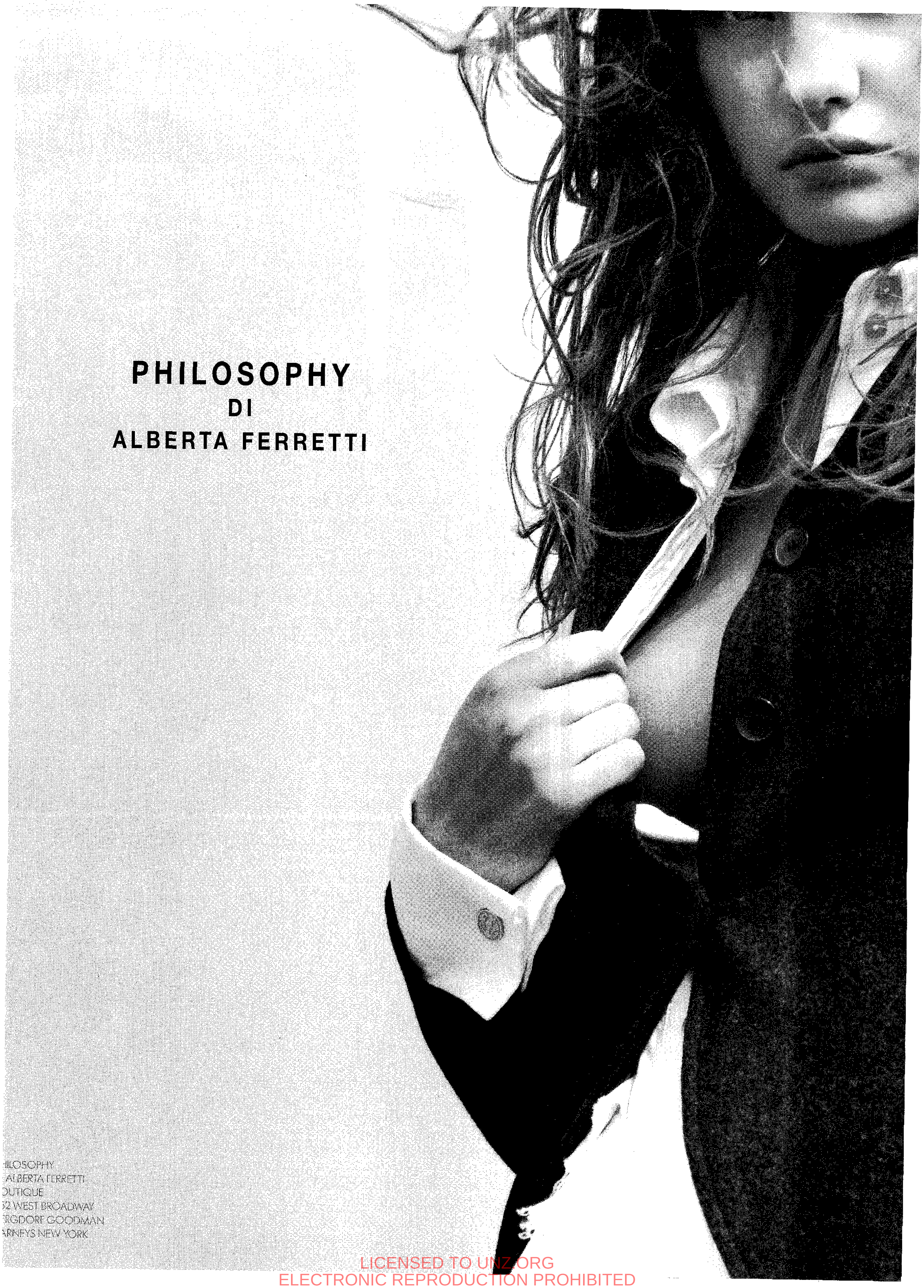
2 PRECIOUS WATCH

In the mood for a watch that'll be more grab-the-moment than timeless? Channel your inner Hilton sister with the Bedat & Co. No. 7 watch, which says "look at me" with two rows of pink diamonds and a silky turquoise band. It's a girly, *Legally Blonde* look that brilliantly evades such rationalizations as "It goes with everything." *$9,000 at Saks Fifth Avenue and Tourneau.*



3 OVERSIZE PURSE

The beauty of a handbag is that it doesn't ruin the lines of that perfect jacket or bunch up your favorite cashmere sweater the way shoulder bags do. But Versace's Tortellini bag gives you the best of both options: It's roomy—made with miles of soft ruched leather—and looser than last fall's ladylike bags, which looked like giant vanity cases. Toss in some oversized shades, your tiny pooch, and you're ready to do some shopping . . . in Milan, of course. *$1,200 at Versace.*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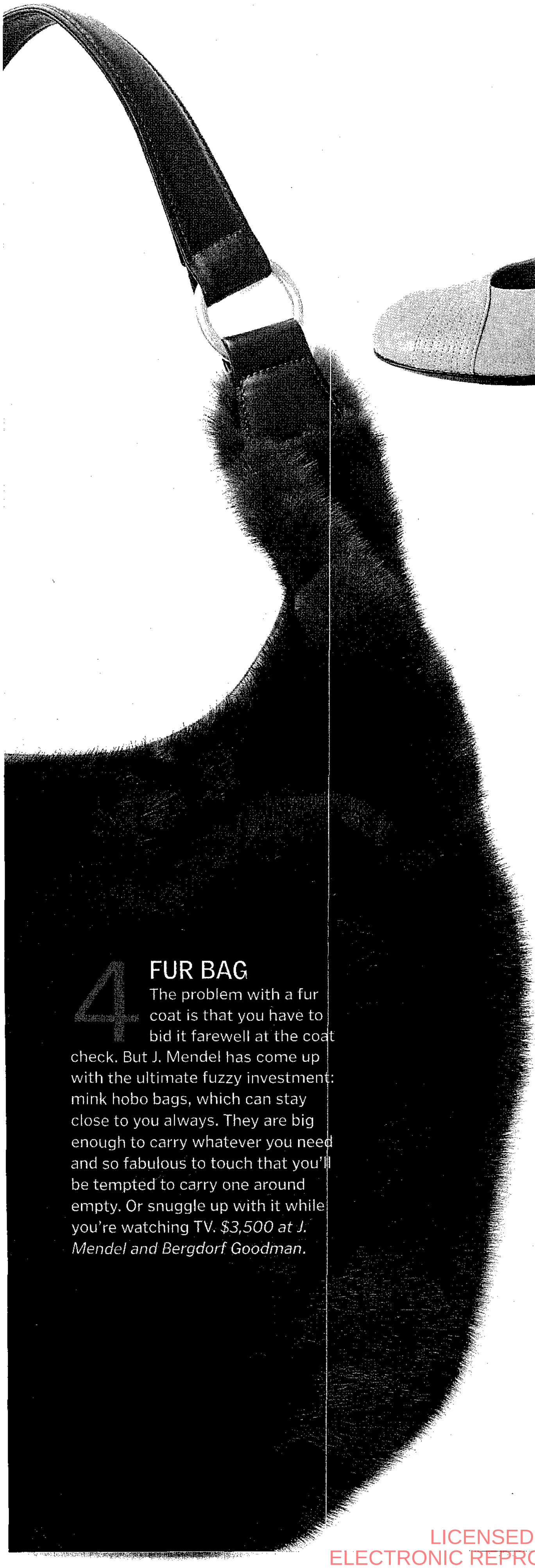


4 FUR BAG

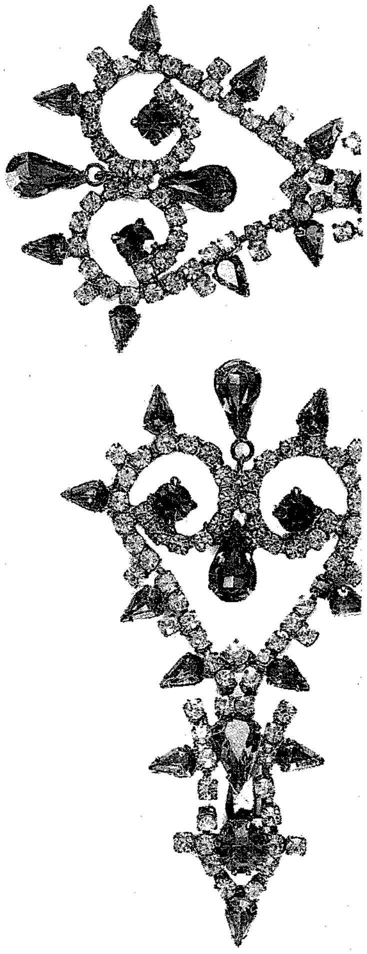
The problem with a fur coat is that you have to bid it farewell at the coat check. But J. Mendel has come up with the ultimate fuzzy investment: mink hobo bags, which can stay close to you always. They are big enough to carry whatever you need and so fabulous to touch that you'll be tempted to carry one around empty. Or snuggle up with it while you're watching TV. *$3,500 at J. Mendel and Bergdorf Goodman.*

5 MODERN MARY JANES

The thirties aren't exactly Wall Street's favorite decade, but in fashion, at least, they are fun to revisit. The shoe to accompany the trend (and lend some sass to more sedate looks) is Marc Jacobs's jewel-hued, stacked "Ofelia" Mary Jane. It gives you the look of a girl who's just arrived in the city with a typewriter, gloves, and an excellent collection of hats. And that's in style whatever the economy. *$465 at Marc Jacobs.*

6 THE BIKER VEST

Say good-bye to puffy vests that make you feel like a marshmallow. This SportMax vest has its roots in Joan Jett and Steven Tyler, with a back-of-a-motorcycle, trash-your-hotel-room vibe. What could be sexier? Pair it with tight, leggy jeans, pointy-toed stiletto heels, and even pointier nails. *$1,220 at MaxMara SoHo.*



7 CHANDELIER EARRINGS

With all the baby-doll dresses and go-go boots that are making this season look like an update of *The Mod Squad,* Kenneth Jay Lane's outrageous costume jewelry, which he's been producing since the early sixties, should be staging a comeback. His glamourama tiered-and-dropped earrings will make you look like Edie Sedgwick—just add a little kohl around the eyes. *$150 at Bergdorf Goodman.*

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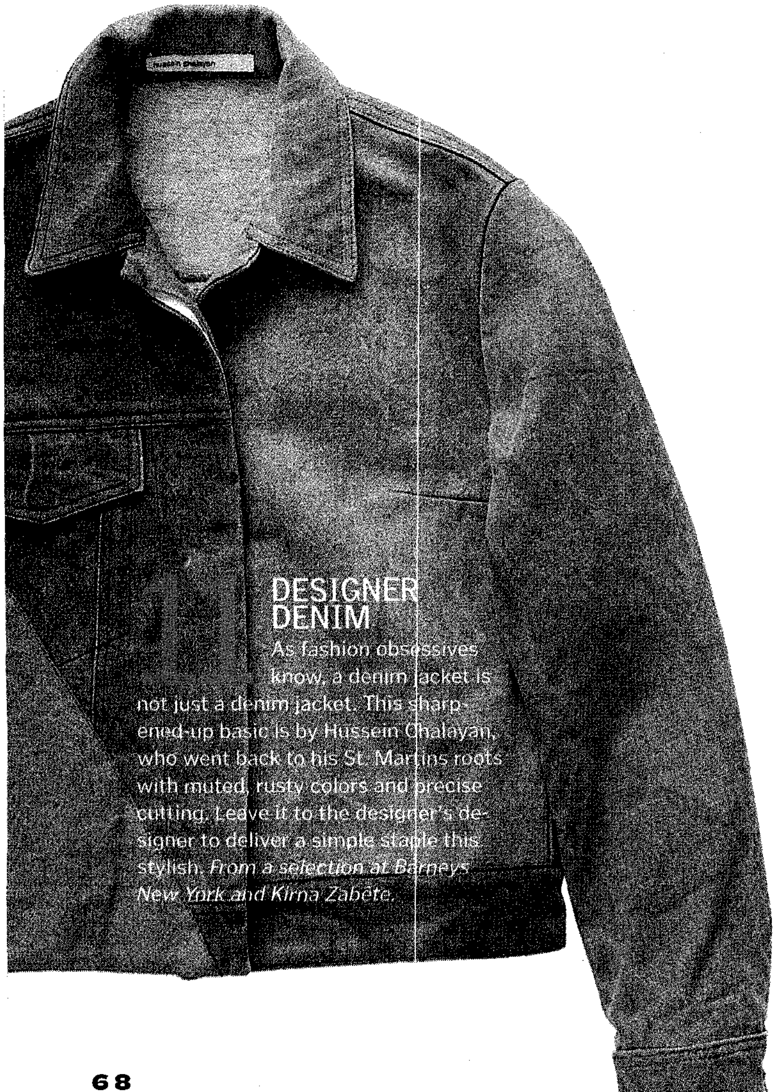
9 RARE STONES

Diamonds are rare, but Paraiba tourmaline is rarer: Not only is it the most luminous shade of green, it's also virtually extinct. David Rees, the owner of Ten-ThousandThings jewelry, gets his from a "crazy Indiana Jones-type guy" who he believes has the only extant piece. "He doesn't even have an address." Rees's stones are of such high quality that they need not be faceted—they catch the light perfectly on their own. *Chokers, $2,750 and $5,120, at Barneys New York, Bergdorf Goodman, and TenThousand-Things. Ring, $10,400, at Bergdorf Goodman.*

8 COWBOY BOOTS

You can count on it: Where there's a miniskirt (and you'll be seeing plenty this fall), cowboy boots are not far behind. The combination is just so *bad girl*. But leave it to John Galliano to keep us from looking like so many *Hee Haw* extras. The kooky Brit keeps the classic stitching across the toes, but he adds some skin and a wicked stiletto heel. They're enough to make you want to brave a mechanical bull. *$500 at Christian Dior.*

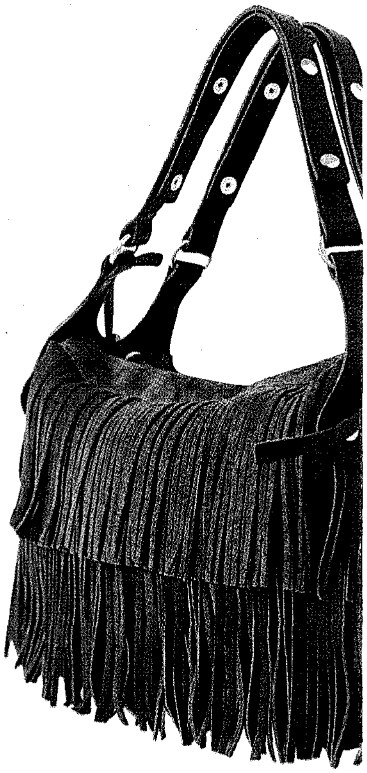


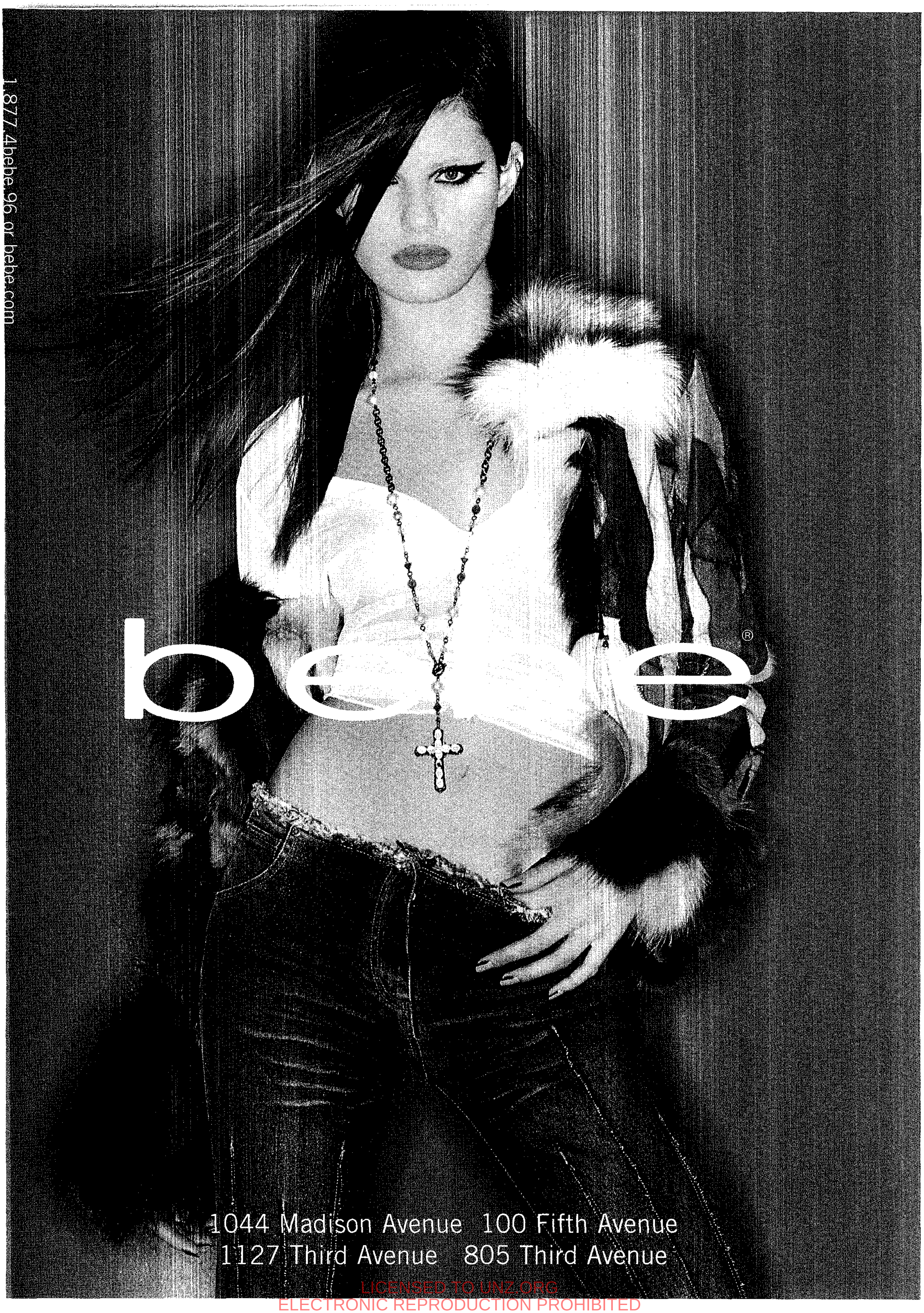
DESIGNER DENIM

As fashion obsessives know, a denim jacket is not just a denim jacket. This sharpened-up basic is by Hussein Chalayan, who went back to his St. Martins roots with muted, rusty colors and precise cutting. Leave it to the designer's designer to deliver a simple staple this stylish. *From a selection at Barneys New York and Kirna Zabête.*

10 FRINGE

Who could resist Kate Hudson in *Almost Famous:* a few parts gypsy, a few parts rock star, a few parts hippie. Hogan's suede-fringed handbag will get you the style (if not the life). It's got everything that's great about a well-made handbag—a rich lining, thick leather trim that smells the part—and a flavor of Woodstock, too. *$640 at Hogan.*





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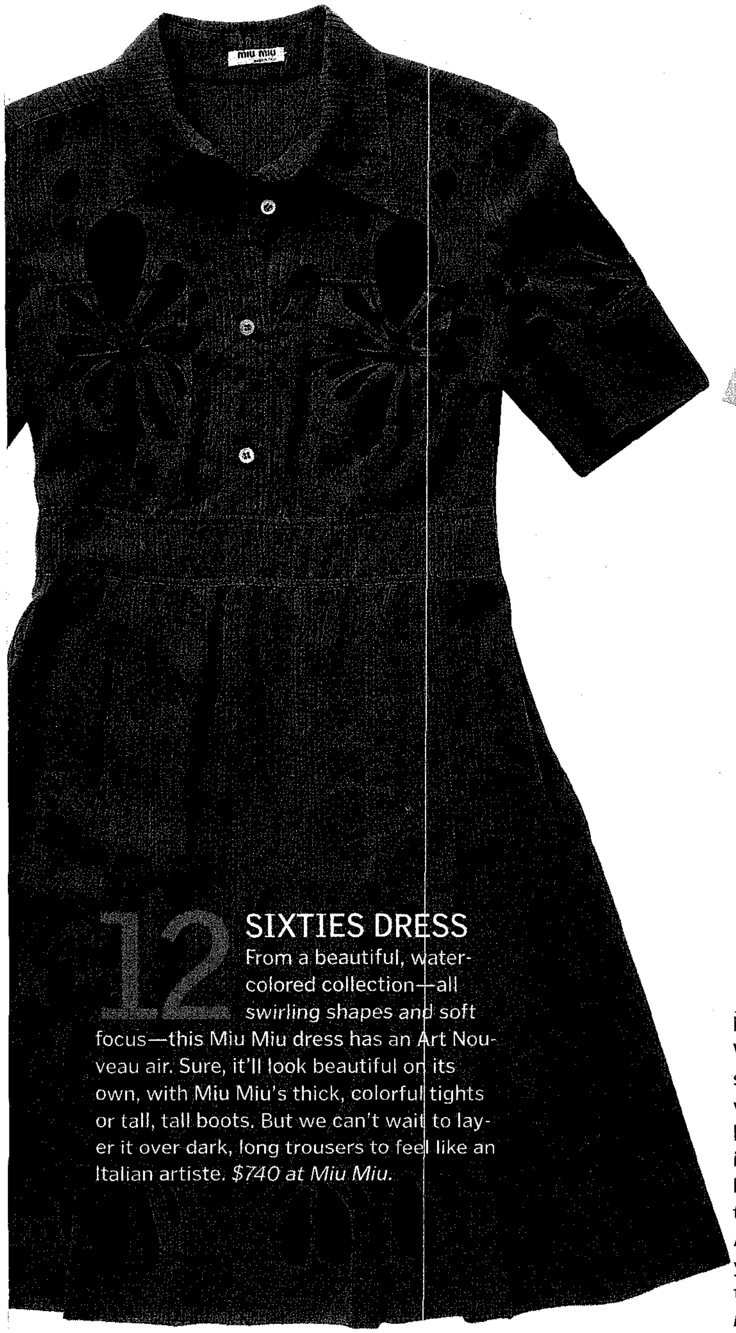
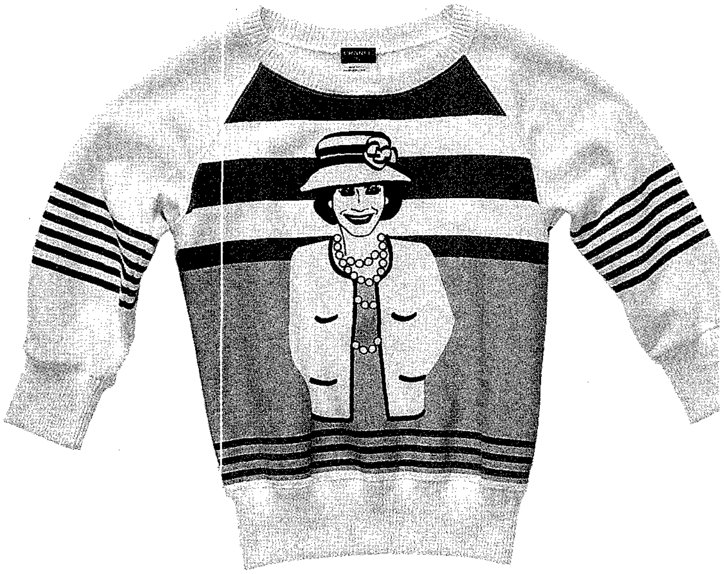


12

SIXTIES DRESS

From a beautiful, watercolored collection—all *swirling shapes and soft focus*—this Miu Miu dress has an Art Nouveau air. Sure, it'll look beautiful on its own, with Miu Miu's thick, colorful tights or tall, tall boots. But we can't wait to layer it over dark, long trousers to feel like an Italian artiste. *$740 at Miu Miu.*



13

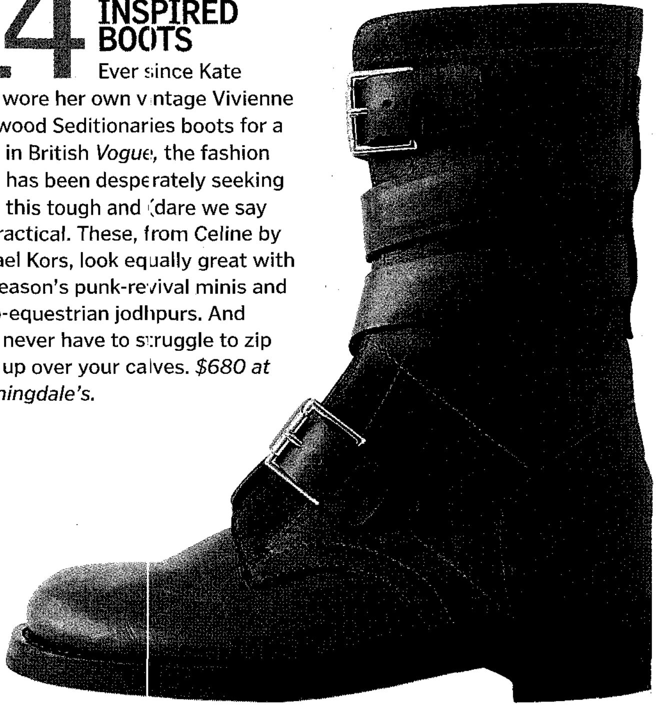
POP-ART PRINTS

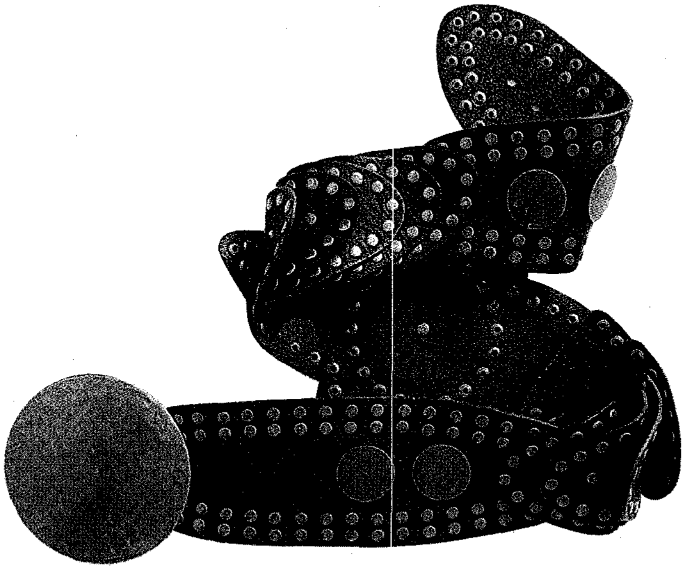
Karl Lagerfeld has always been brilliant at turning his label's fabulous namesake into a pop-cultural icon. But this season he's outdone himself with a cool, Lichtenstein-like tribute to Coco: a perfectly saucy sweater for a little tongue-in-cheek homage. *$455 at Chanel.*

14

PUNK-INSPIRED BOOTS

Ever since Kate Moss wore her own vintage Vivienne Westwood Seditionaries boots for a shoot in British *Vogue*, the fashion world has been desperately seeking boots this tough and (dare we say it?) practical. These, from Celine by Michael Kors, look equally great with this season's punk-revival minis and Anglo-equestrian jodhpurs. And you'll never have to struggle to zip them up over your calves. *$680 at Bloomingdale's.*

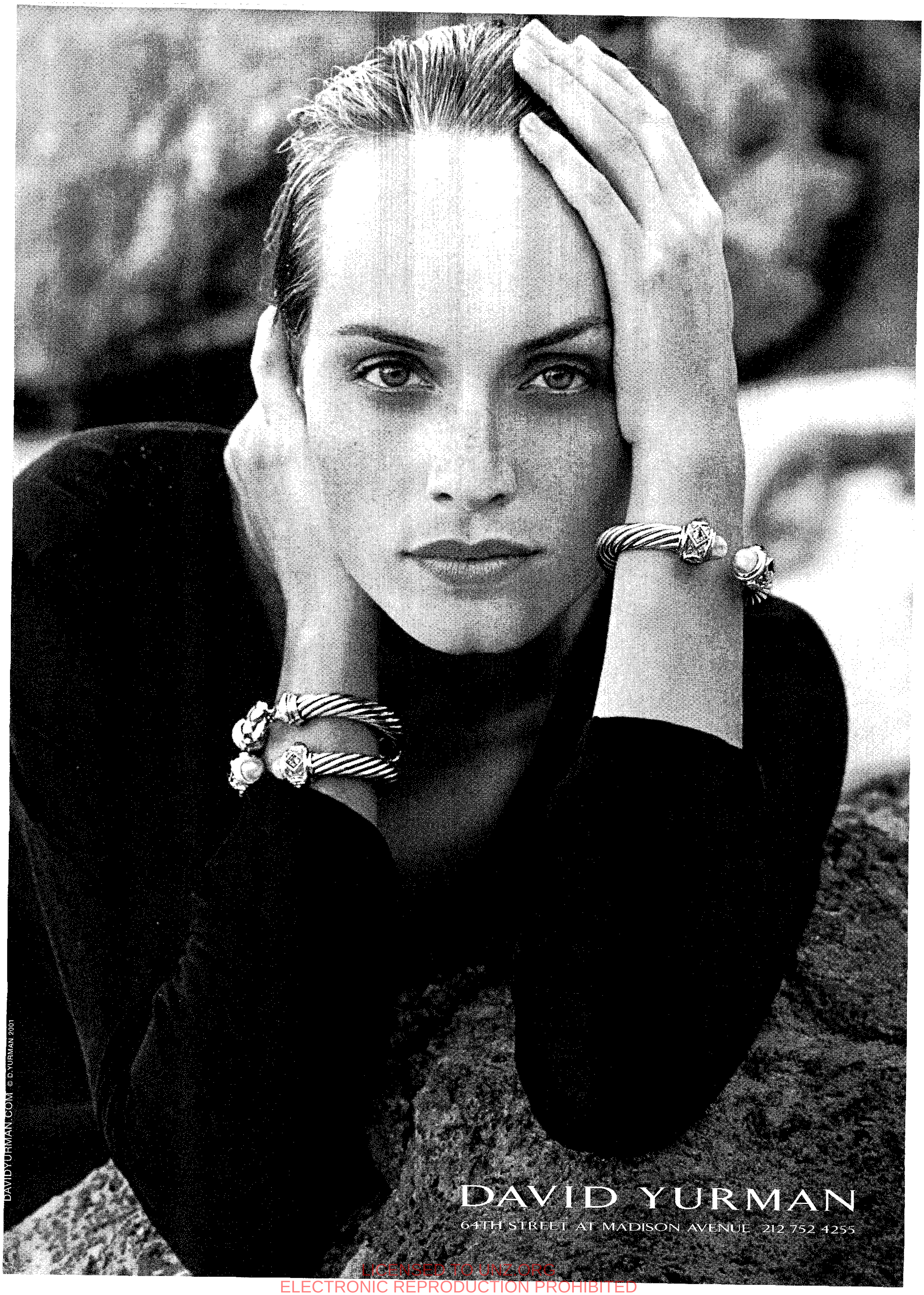




15

HIP BELTS

Donna Karan is known for scouring the world for inspiration. *We're* inspired by these thick leather and metal belts that look like they were picked up on the North African—or perhaps Spanish?—holiday of a fabulous English folk rocker. Perfect for slinging low across the hips of faded trousers or for making loose dresses sexy. *$99 at Macy's and DKNY.*



DAVID YURMAN
64TH STREET AT MADISON AVENUE 212 752 4255

DAVIDYURMAN.COM © D.YURMAN 2001

A MODEL ACT

With three new films on the way, Shalom Harlow is taking her flair for the theatrical off the runways and onto the big screen. Here she takes a star turn in this season's Russian costume drama.

By Ariel Levy **Photographed by Diego Uchitel**

IT'S HARD TO IMAGINE THE HIGH collars and *Dr. Zhivago*-style coats of autumn on a day like this; it's so muggy the air conditioner at Kate's Joint on Avenue B is having difficulty keeping the customers cool. But Shalom Harlow—whose career has been equally hot recently, with three films due out soon—can't wait to pull her sweaters out. Already, she is anticipating the change of season with a cold-weather breakfast: a big, steaming bowl of oatmeal. "My favorite New York memory is that blizzard in '96," she says. "I get chills thinking about it. It's my favorite time here—call me crazy. I'm from Canada, and it's very cold up there."

Harlow grew up in a hippie community an hour outside Toronto, but she was plucked from bucolic bohemia at 16 when she was discovered by a talent scout at a Cure concert. Now, home is the East Village, where Harlow has just bought her first apartment after a decade in hotels and short-term rentals. "At first, I enjoyed living out of a bag and having just a few meager belongings," she says. "I romanticized the whole thing. But after years of doing it, I felt the need to settle down. It's really one of those life-initiation processes, becoming a home-owner. To be able to do this at my age is such a blessing."

Indeed, at 27, Harlow has become many things that few people her age are: an elder statesman of her profession, for instance. "I feel wise in that world," she says of her modeling career as she slips an American Spirit Light between her lips. "It feels good to have a total handle on that part of my life, but it feels good to be excited and bushy-tailed in another." The other part is acting. "I don't really separate the two fields," Harlow continues. "Both are about taking something that's going on in here"—she taps her long fingers against her breastbone—"and projecting it out. In fashion, the clothes are like the script."

Harlow recently wrapped performances in three dramas: small parts alongside Cruise and Cruz in Cameron Crowe's *Vanilla Sky* and with Val Kilmer in *The Salton Sea*, plus a major role (co-starring with David Arquette) in Michael Almereyda's *Happy Here and Now*. "She's central to the story," says Almereyda, whose previous project was the Ethan Hawke *Hamlet*. "She's a very good listener, and that's an aspect of acting that's very difficult. She has a soulfulness and an attentiveness that have nothing to do with presenting herself as a model." Despite the perky title, *Happy Here and Now* is a cyberspace crime thriller in which Harlow's character mysteriously disappears.

"I'm so *happy here and now* about it," Harlow says, with a campy grin. To date, Harlow's spent most of her screen time sending herself up, playing ditsy models in comedies like *In & Out* and *Head Over Heels*. "People think if you're a model then you must take yourself way too seriously, and that was a way to say, 'Uh, you got the wrong honey!' " she explains. "But it was also nice for somebody to not need me to make fun of myself. My character in *Happy Here and Now* is a loner, someone who's searching for life answers and deep truths."

"She's a trouper," says Billy Hopkins, a casting director. "She's had to start from scratch as an actress, and she waits on the couch like everyone else, with no attitude. They judge you ten times as harshly if you're a model—even though producers are always like, 'Get me the most beautiful woman in the world!' But Shalom is really going to surprise people."

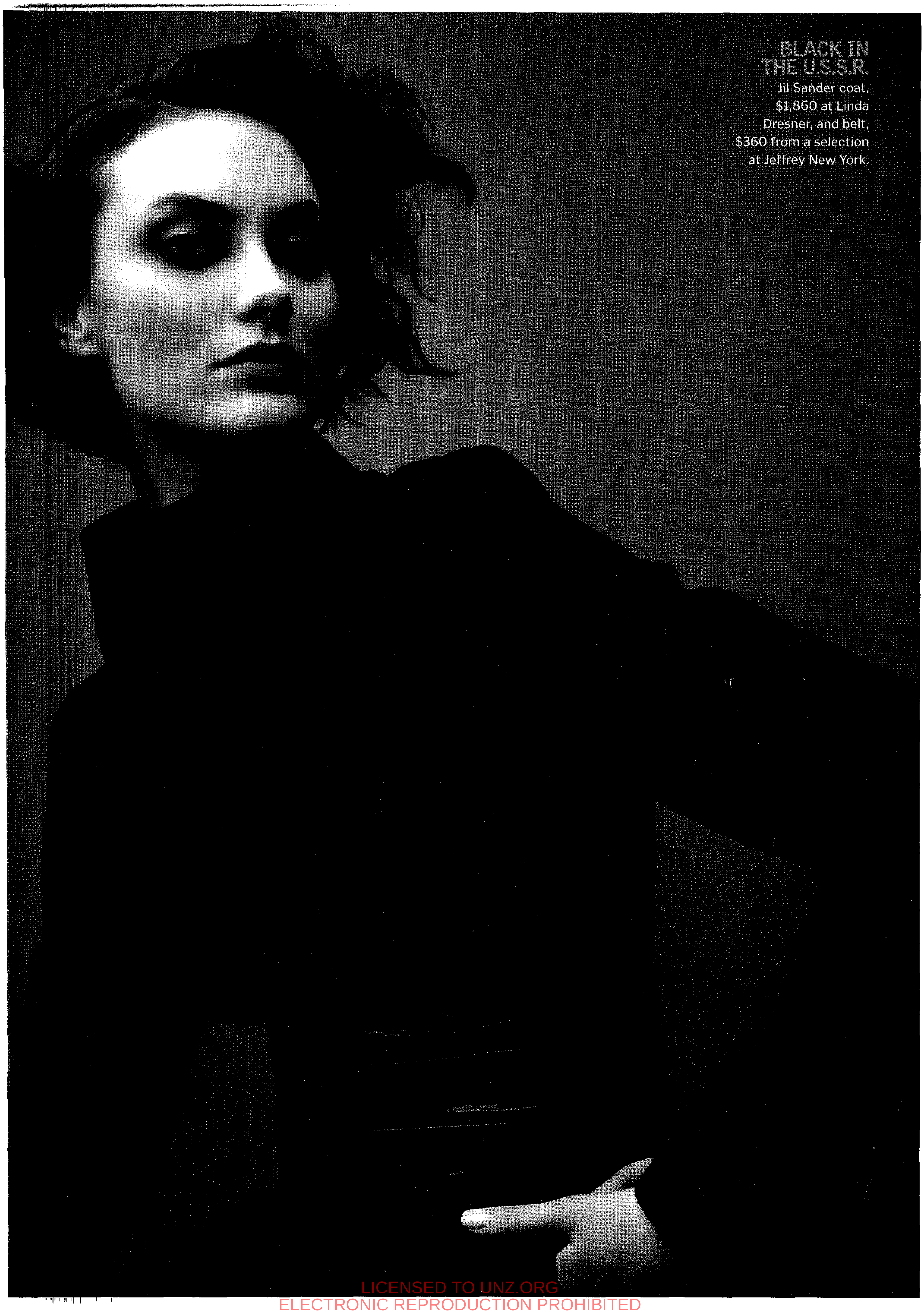
Drama, she says, is what drew her to fashion in the first place. "When John Galliano just really used to go for it, that was so much fun. At the very first show that I did for him, somehow I'd gotten mixed messages and someone told me that I'd been released. I was so sad, but I went home, and then I got this manic message from my agent, like, *The show started—where are you?* So I rushed over and they slammed some makeup on me and threw me in a dress and John handed me a parasol and said, 'You're dying of malaria,' and pushed me onto the stage. I love that heightened reality—or unreality I suppose is what it is."

When she's not spinning parasols on the runway, Harlow says, she likes to dress way down. "I don't want to be selling clothes to people as I walk down Broadway. Clothes should just be *like* a beautiful setting for a jewel: They should offset you."

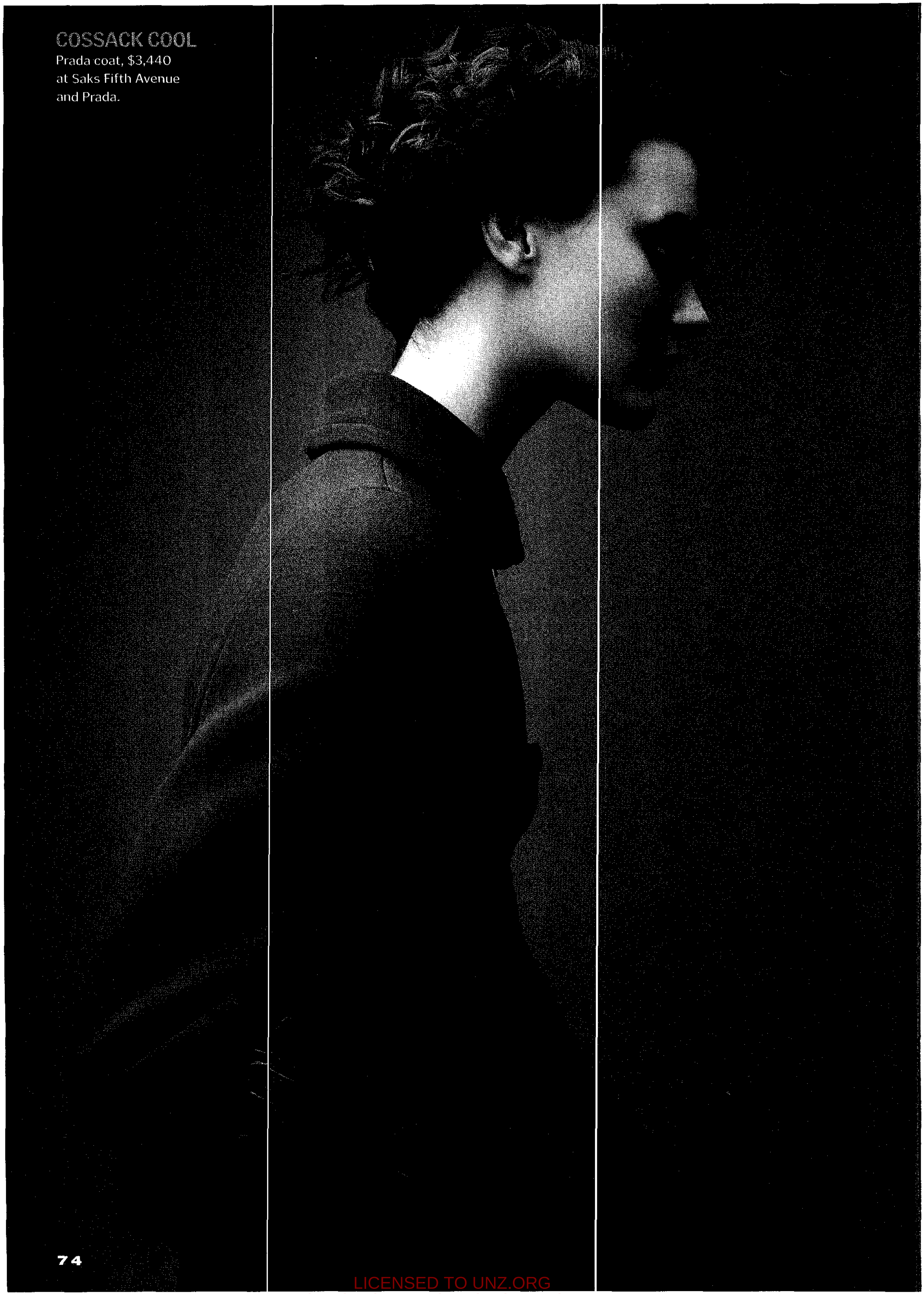
Sitting in the sunshine in floppy Mephisto sandals, faded blue cords, and a pinstriped shirt, Harlow does look almost normal. Beautiful and lean, of course, but not in the jarring, inhuman way that one associates with the species supermodel. "It's always really refreshing when you meet a guy and he's interested in you and doesn't know really who you are," she says. So it was with her current boyfriend, an actor she declines to name. "He had no idea who I was," she says, laughing. "Clueless. That's the way I like them." After more than a year together, she says, they are "very much in love" and happy to have landed in New York at the same time.

"In the beginning, New York and I had kind of a love-hate relationship," she says. "It seemed so abrasive compared to Europe. But the transformation here in recent years is really something. I don't think I would have seen as much change if I'd lived in any other city in the world." There's still the occasional urban peril, but Harlow doesn't fret. "I'll protect you," she says, throwing her fist into the air in a cartoonish flying position. "I'm *Super*model!" ■

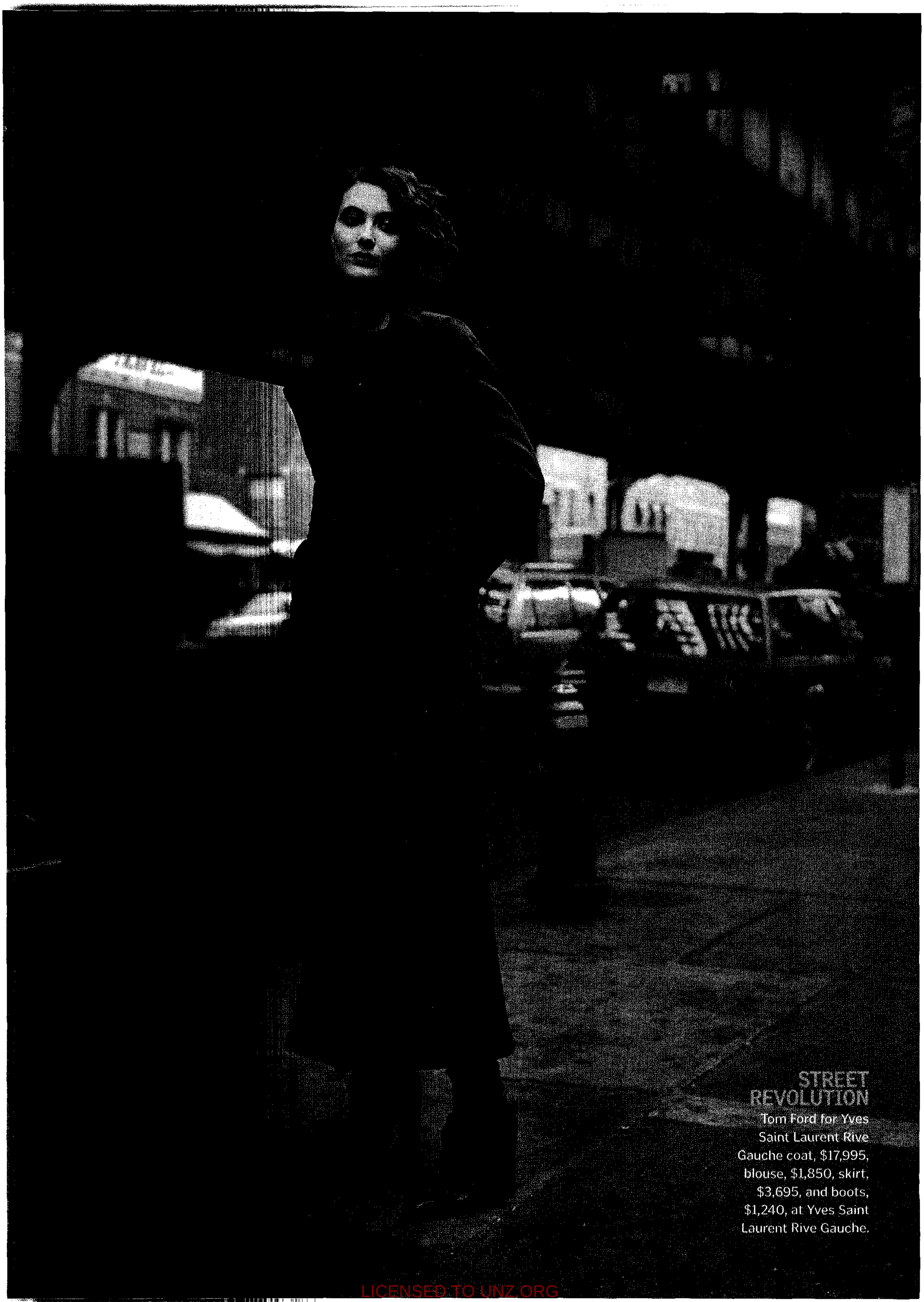
FASHION EDITOR: Eugenie Hanmer
HAIR: Thomas Hintermeier for Garren NY
MAKEUP: Romy Soleimani for Joe Management
FASHION ASSISTANT: Lauren Goodman



BLACK IN THE U.S.S.R. Jil Sander coat, $1,860 at Linda Dresner, and belt, $360 from a selection at Jeffrey New York.

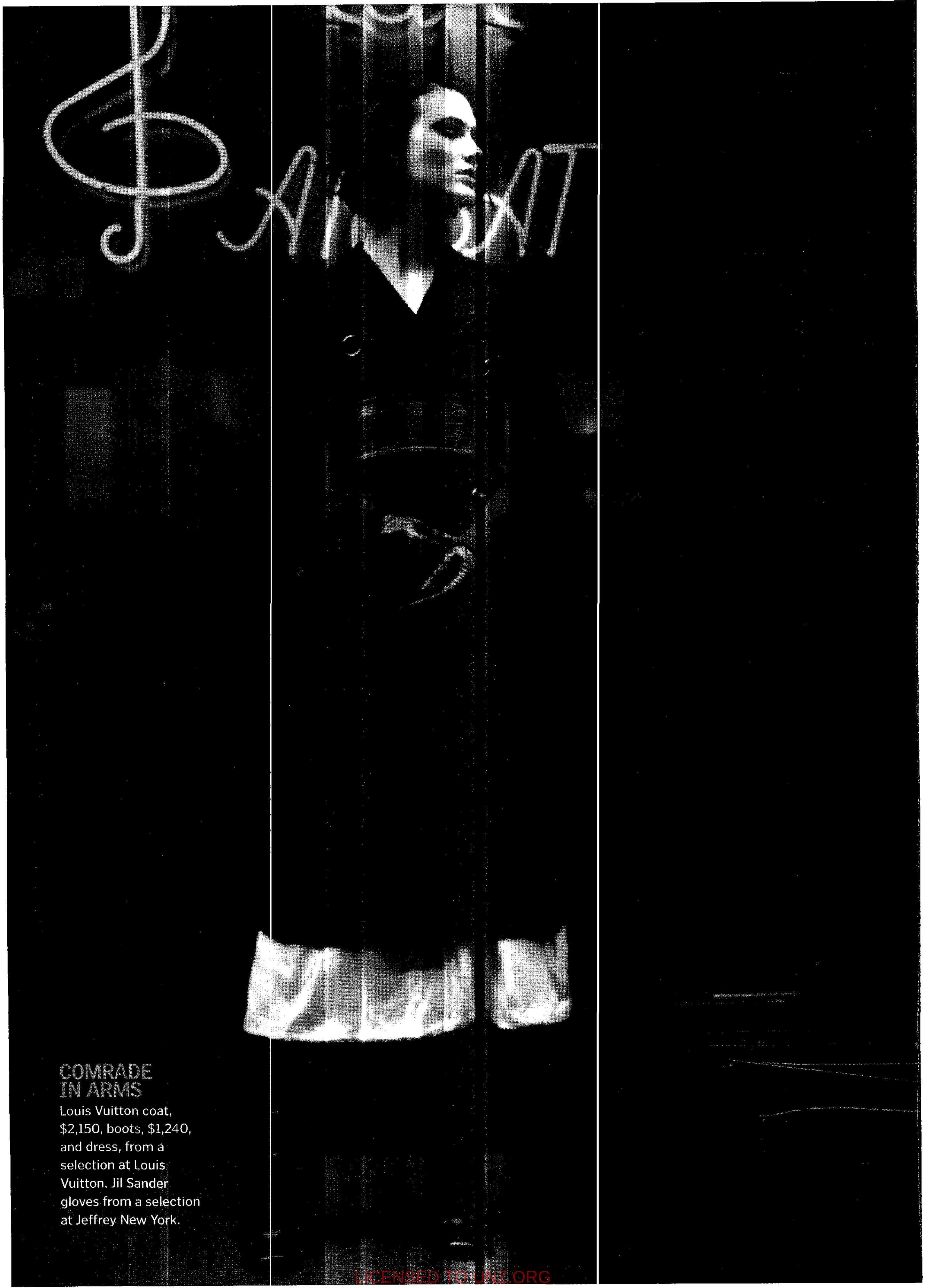


COSSACK COOL
Prada coat, $3,440
at Saks Fifth Avenue
and Prada.

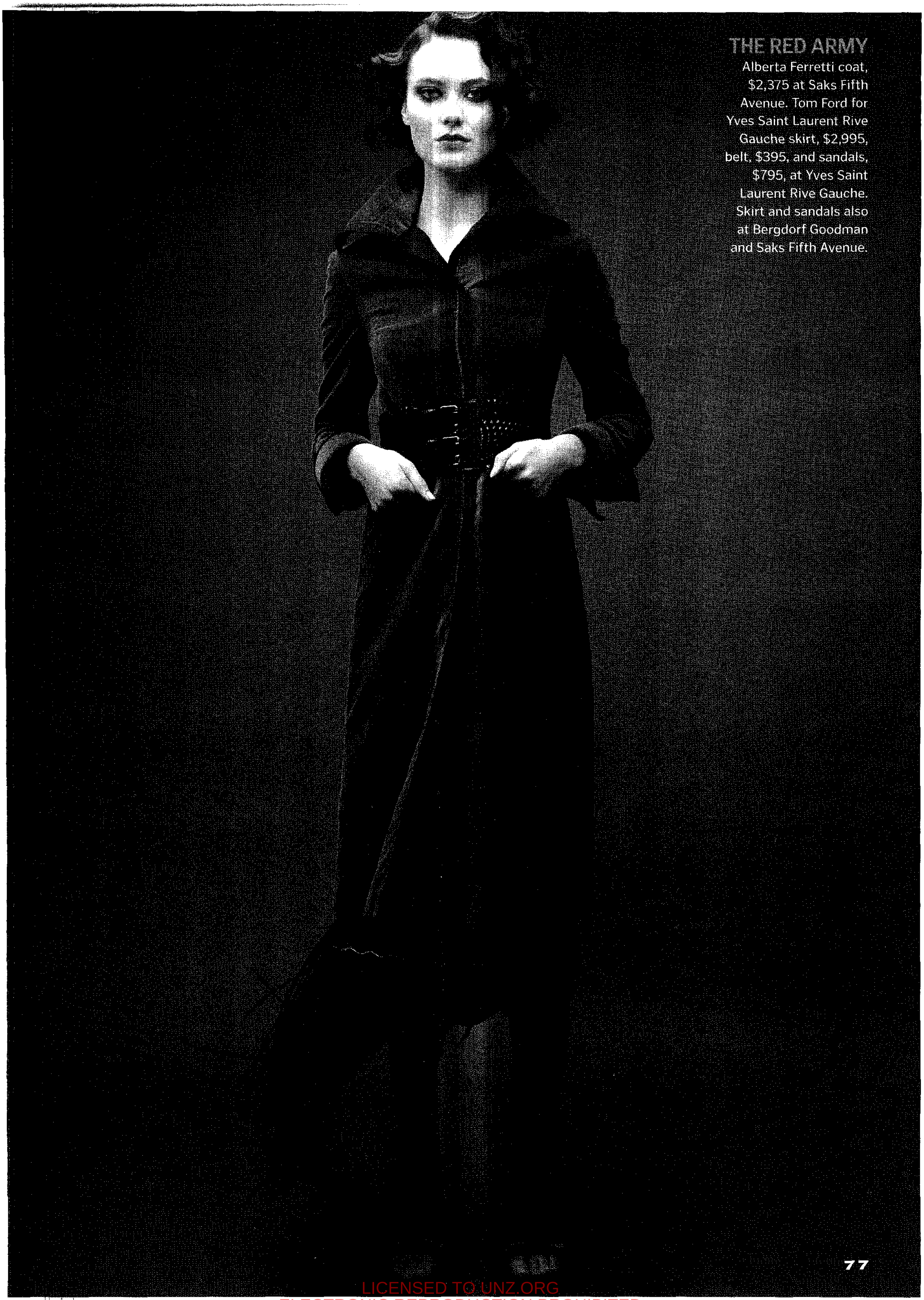


STREET REVOLUTION

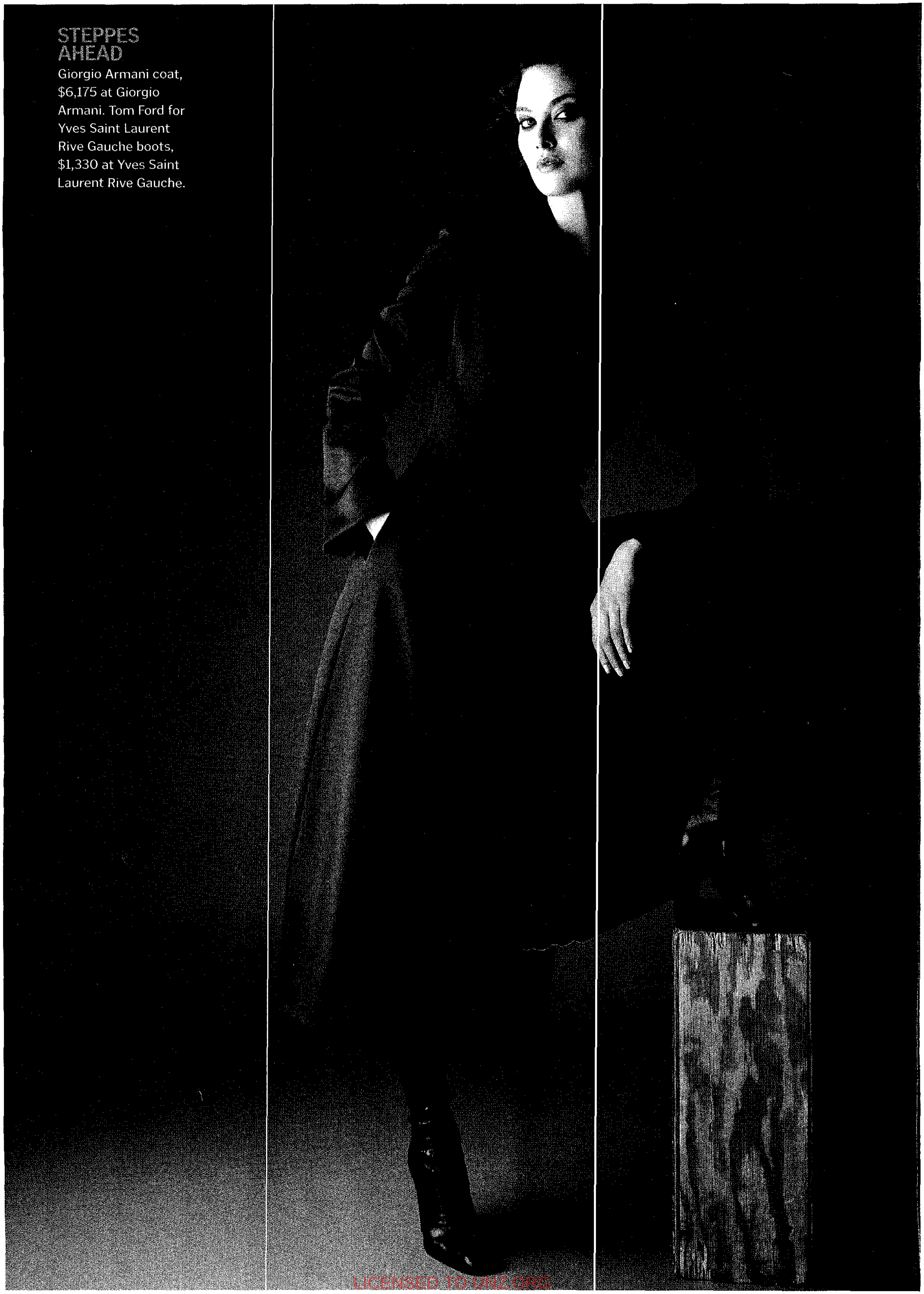
Tom Ford for Yves Saint Laurent Rive Gauche coat, $17,995, blouse, $1,850, skirt, $3,695, and boots, $1,240, at Yves Saint Laurent Rive Gauche.



COMRADE
IN ARMS
Louis Vuitton coat, $2,150, boots, $1,240, and dress, from a selection at Louis Vuitton. Jil Sander gloves from a selection at Jeffrey New York.

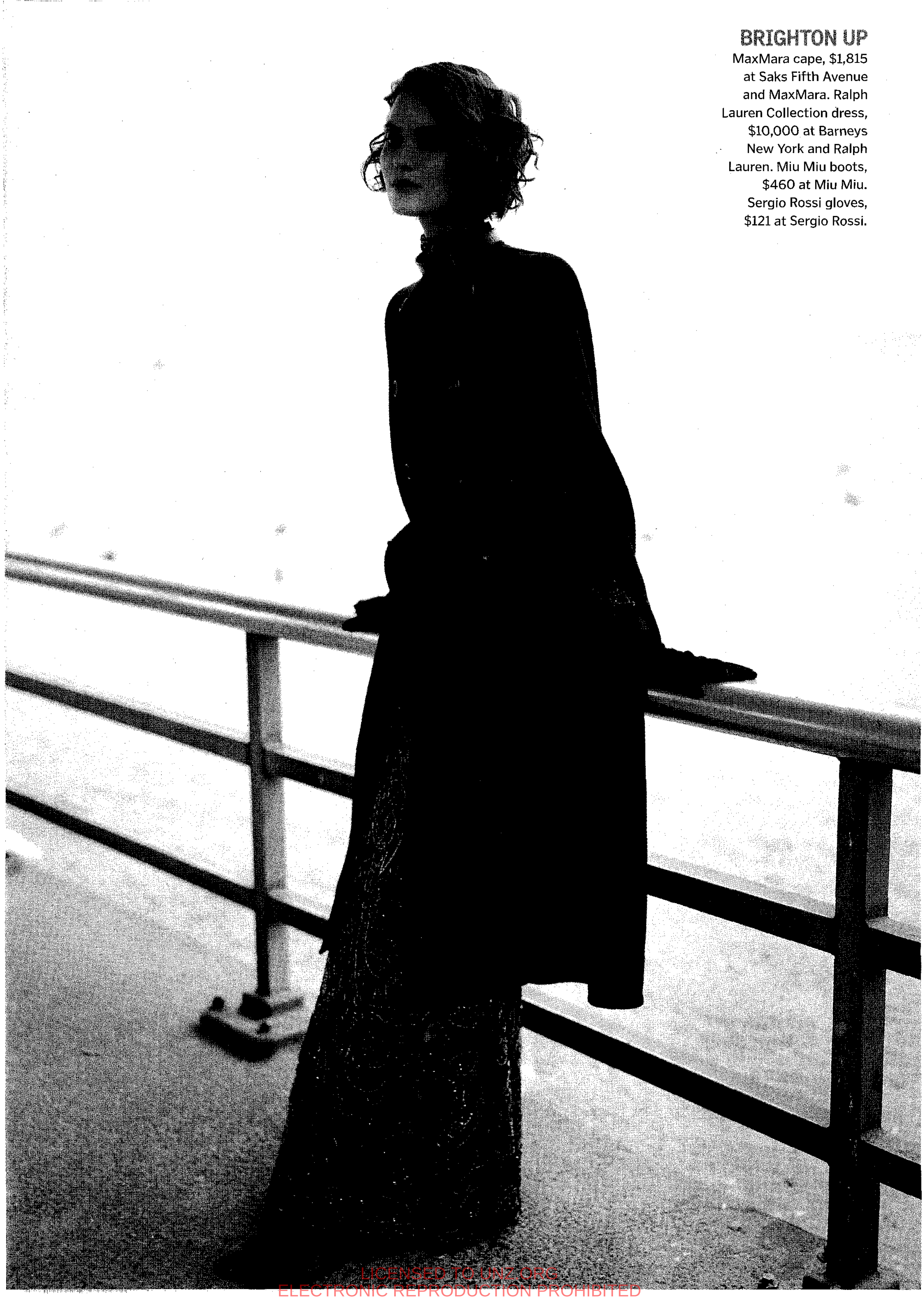


THE RED ARMY Alberta Ferretti coat, $2,375 at Saks Fifth Avenue. Tom Ford for Yves Saint Laurent Rive Gauche skirt, $2,995, belt, $395, and sandals, $795, at Yves Saint Laurent Rive Gauche. Skirt and sandals also at Bergdorf Goodman and Saks Fifth Avenue.



STEPPES AHEAD

Giorgio Armani coat, $6,175 at Giorgio Armani. Tom Ford for Yves Saint Laurent Rive Gauche boots, $1,330 at Yves Saint Laurent Rive Gauche.



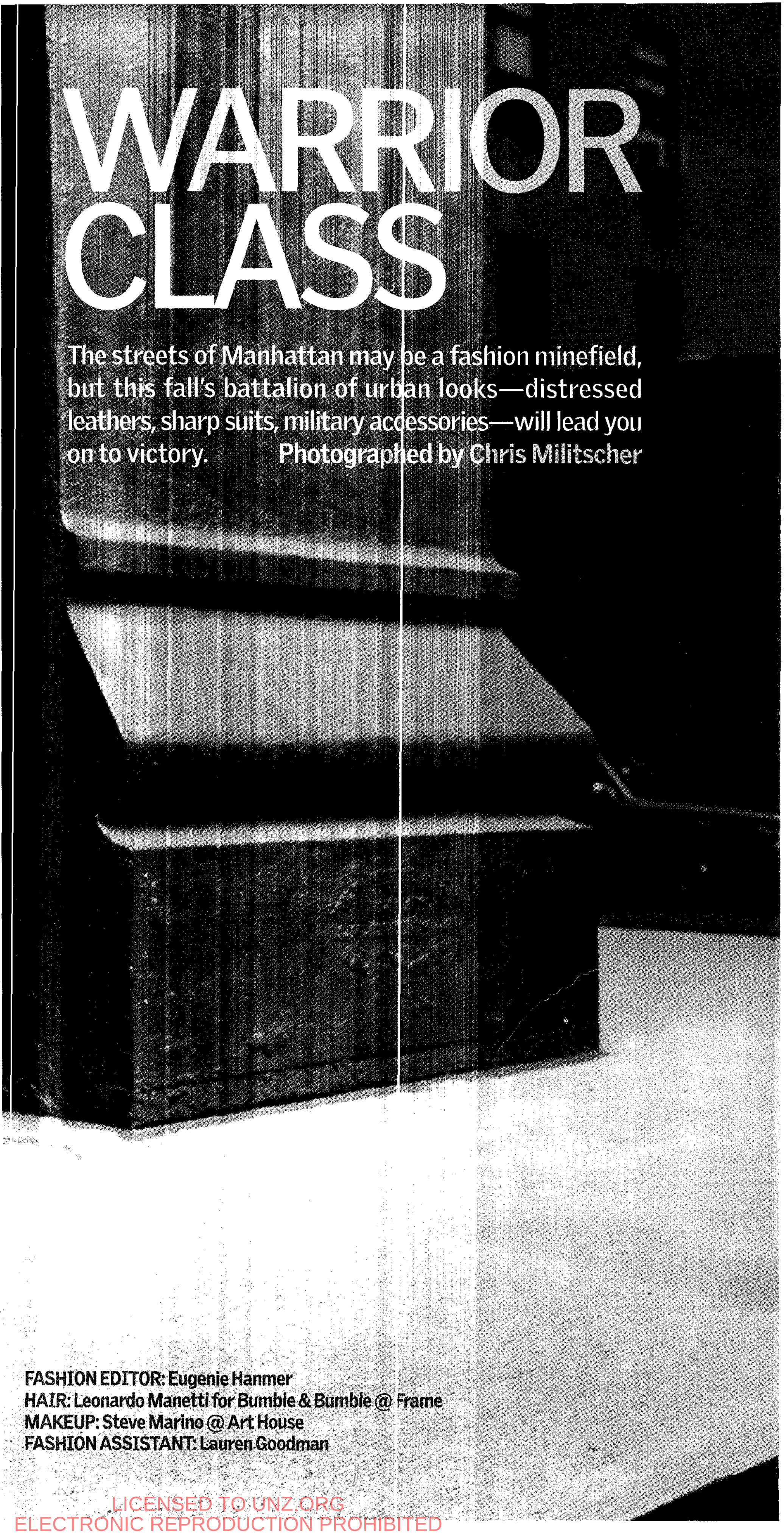
BRIGHTON UP

MaxMara cape, $1,815 at Saks Fifth Avenue and MaxMara. Ralph Lauren Collection dress, $10,000 at Barneys New York and Ralph Lauren. Miu Miu boots, $460 at Miu Miu. Sergio Rossi gloves, $121 at Sergio Rossi.

WARRIOR CLASS

The streets of Manhattan may be a fashion minefield, but this fall's battalion of urban looks—distressed leathers, sharp suits, military accessories—will lead you on to victory.

Photographed by Chris Militscher

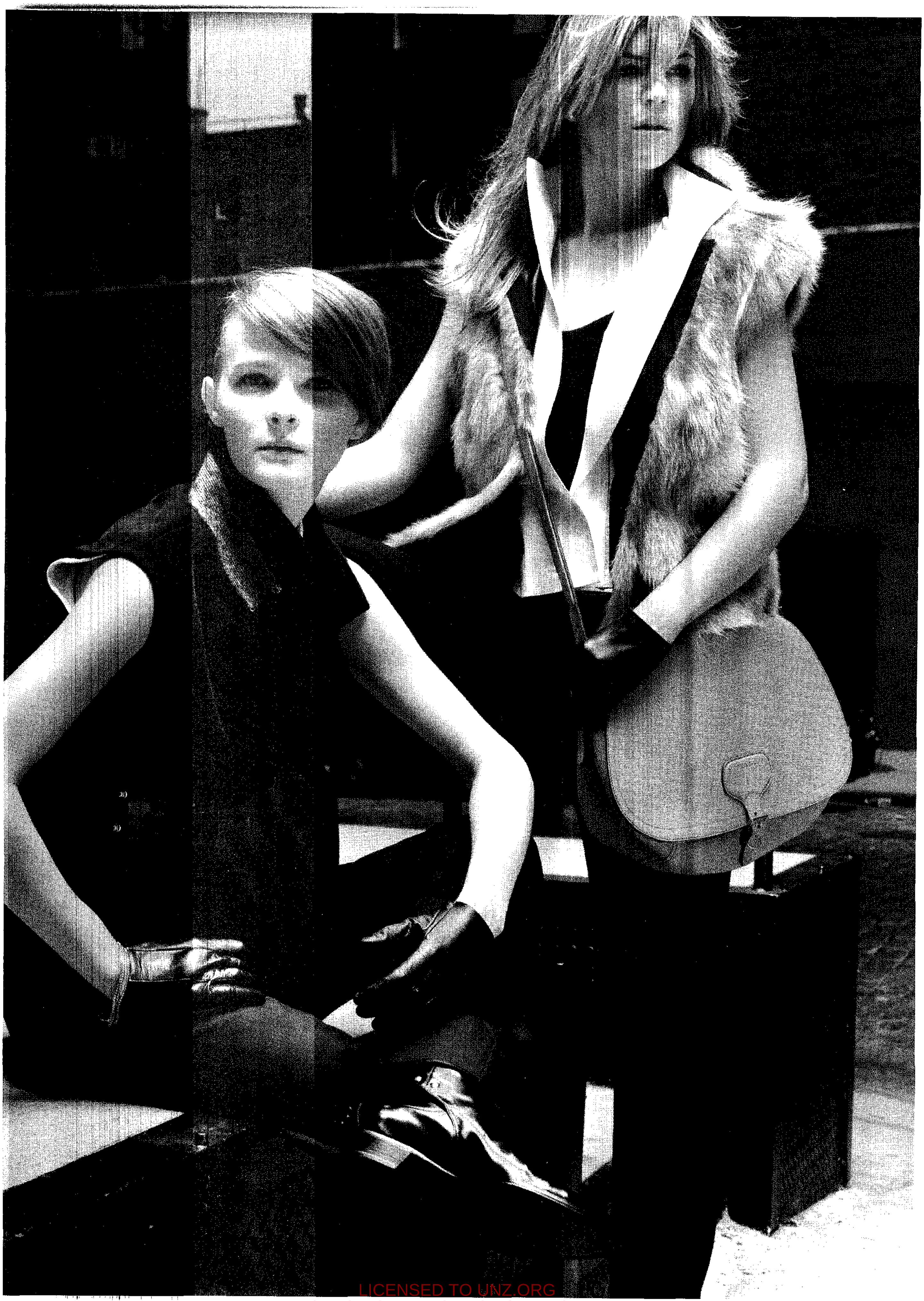


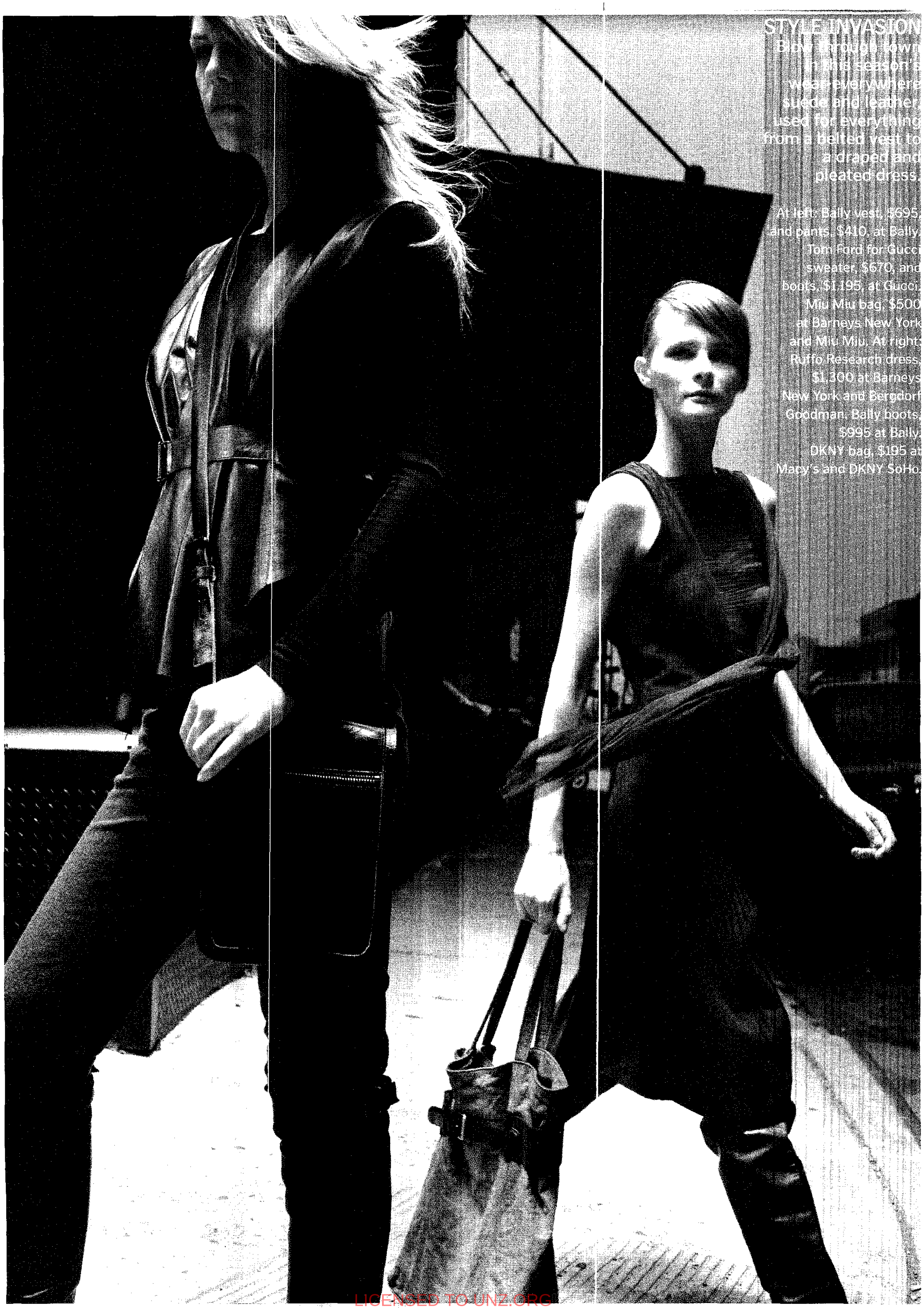
THE RIGHT TO BARE ARMS

The vest—whether reworked in leather-lined fur or reimagined as a belted sleeveless jacket—steps into the fray as one of fall's strongest contenders.

At left: Narciso Rodriguez jacket, $1,135, pants, $1,055, and shirt, $305, at Barneys New York and Bergdorf Goodman. Tod's boots, $590 at Tod's. Celine by Michael Kors belt, $435 at Bergdorf Goodman. Mark Davis bracelets, $1,900 each at Bergdorf Goodman. At right: Narciso Rodriguez vest, $4,705, *shirt*, $800, *tank*, $660, pants, $715, gloves, $140, at Barneys New York, and belt, $130 at Bergdorf Goodman. Prada bag, $1,110 at Barneys New York. Mark Davis earrings, $700 at Bergdorf Goodman.

FASHION EDITOR: Eugenie Hanmer
HAIR: Leonardo Manetti for Bumble & Bumble @ Frame
MAKEUP: Steve Marino @ Art House
FASHION ASSISTANT: Lauren Goodman

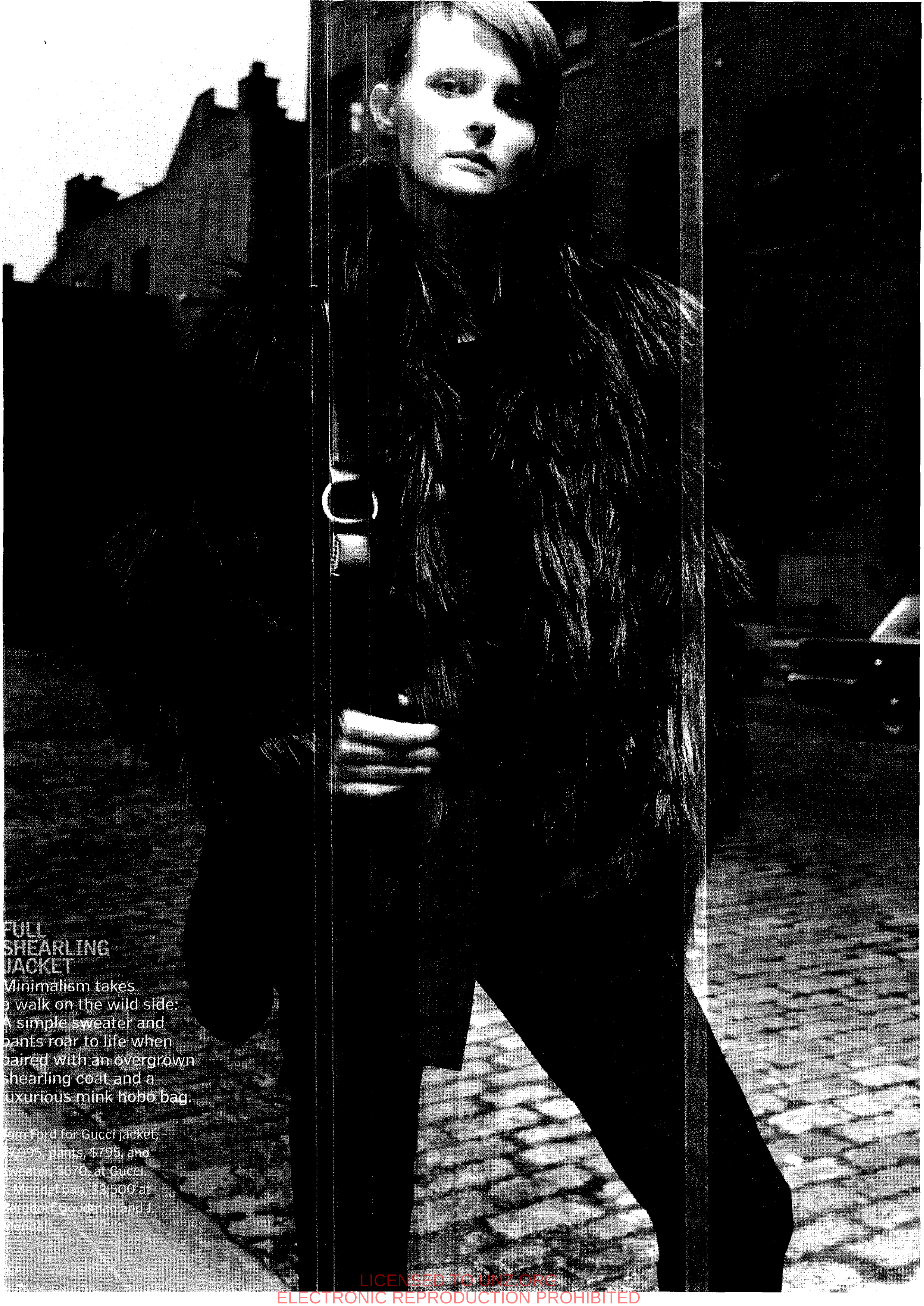




STYLE INVASION

Blow through town in this season's wear-everywhere suede and leather, used for everything from a belted vest to a draped and pleated dress.

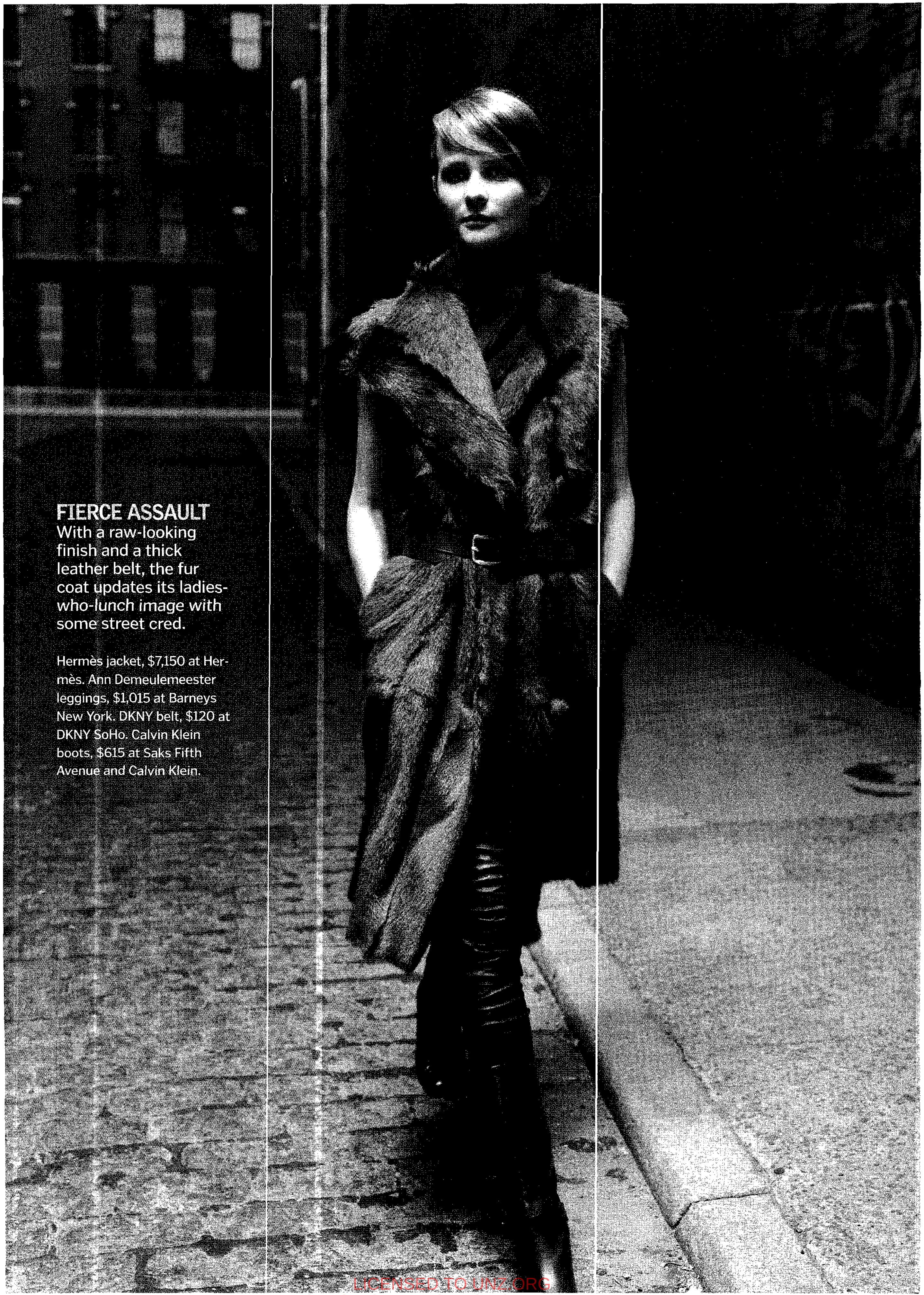
At left: Bally vest, $695, and pants, $410, at Bally. Tom Ford for Gucci sweater, $670, and boots, $1,195, at Gucci. Miu Miu bag, $500 at Barneys New York and Miu Miu. At right: Ruffo Research dress, $1,300 at Barneys New York and Bergdorf Goodman. Bally boots, $995 at Bally. DKNY bag, $195 at Macy's and DKNY SoHo.



FULL SHEARLING JACKET

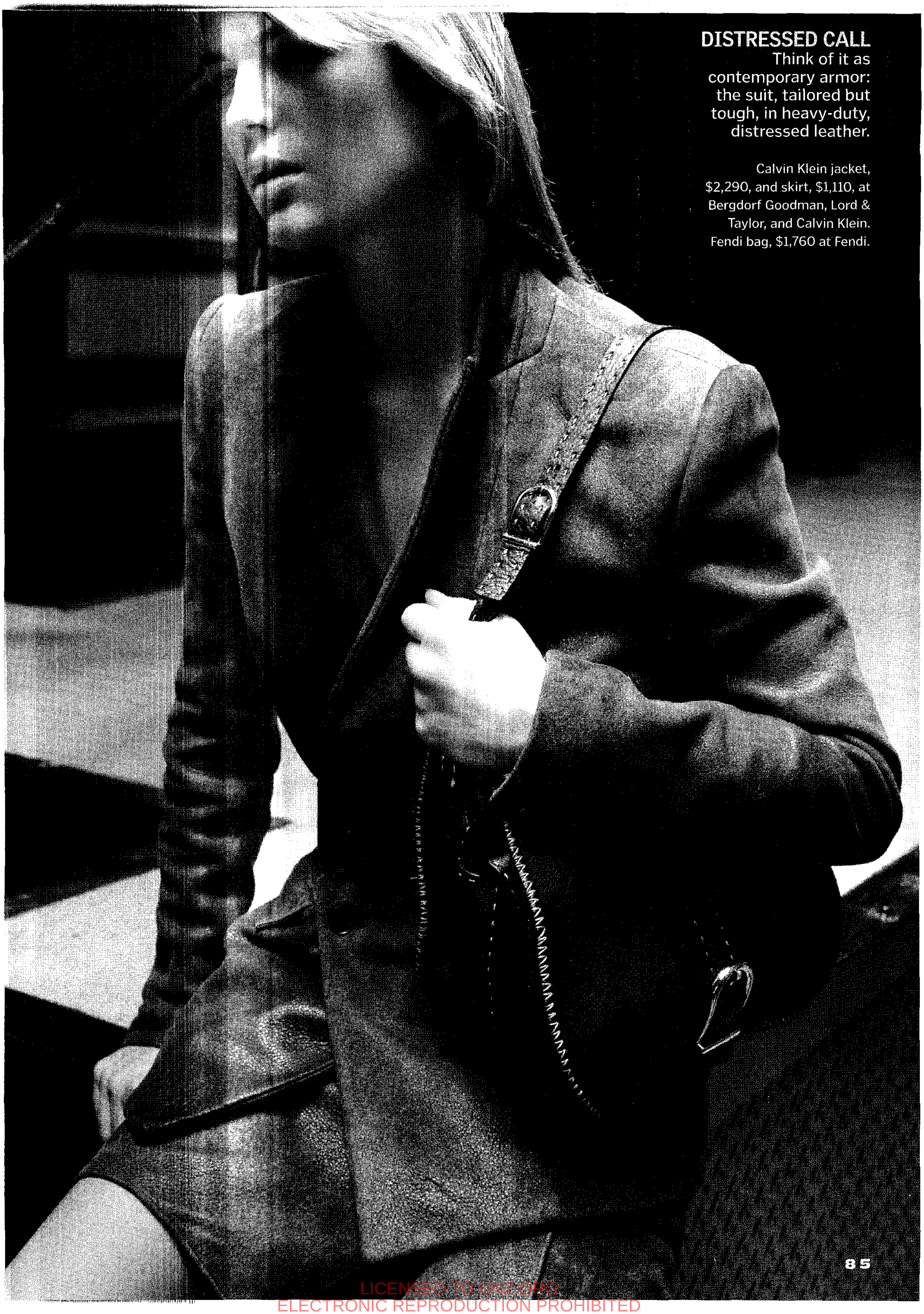
Minimalism takes a walk on the wild side: A simple sweater and pants roar to life when paired with an overgrown shearling coat and a uxurious mink hobo bag.

om Ford for Gucci jacket, $7,995, pants, $795, and sweater, $670, at Gucci. Mendel bag, $3,500 at Bergdorf Goodman and J. Mendel.



FIERCE ASSAULT
With a raw-looking finish and a thick leather belt, the fur coat updates its ladies-who-lunch image with some street cred.

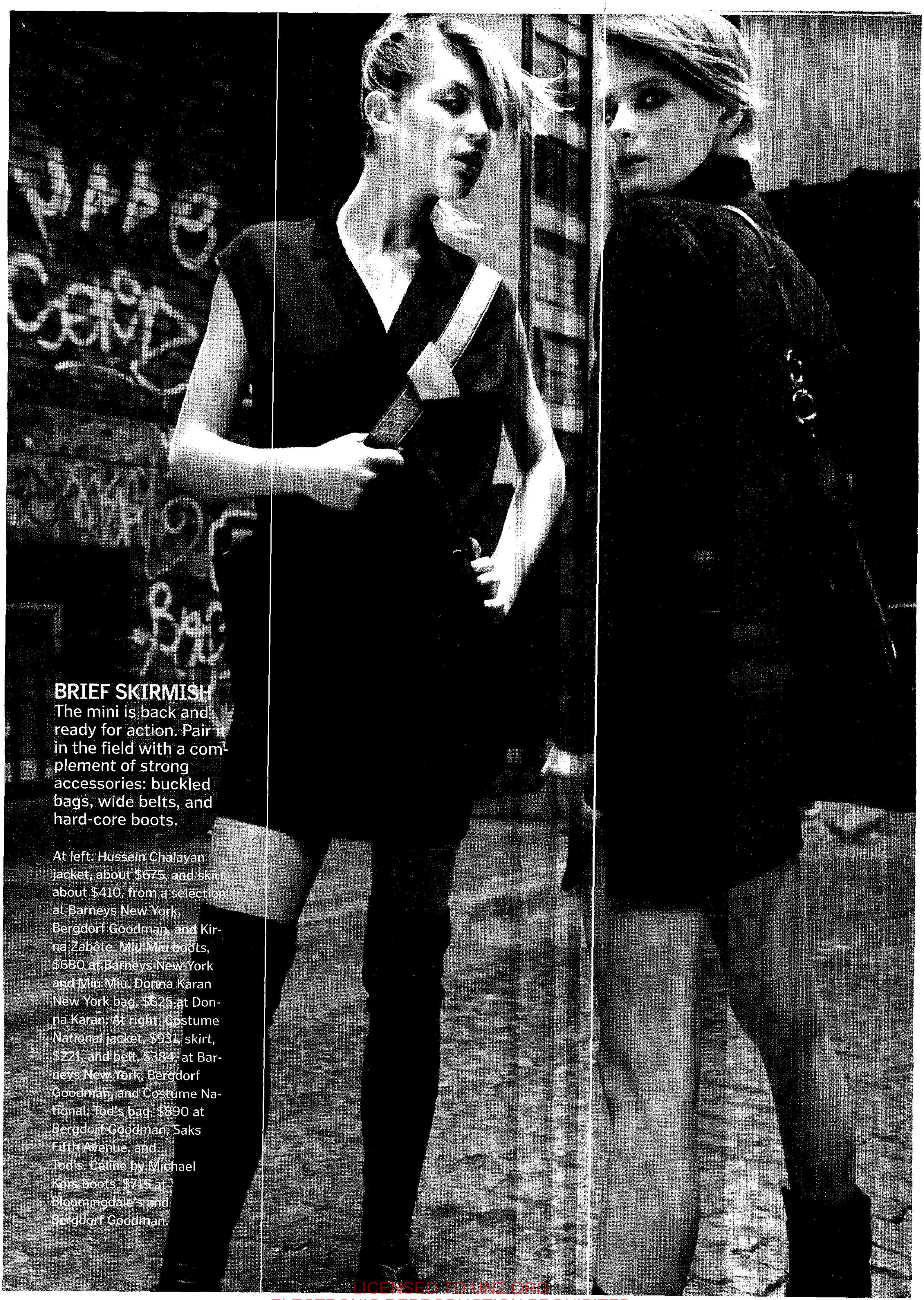
Hermès jacket, $7,150 at Hermès. Ann Demeulemeester leggings, $1,015 at Barneys New York. DKNY belt, $120 at DKNY SoHo. Calvin Klein boots, $615 at Saks Fifth Avenue and Calvin Klein.



DISTRESSED CALL

Think of it as contemporary armor: the suit, tailored but tough, in heavy-duty, distressed leather.

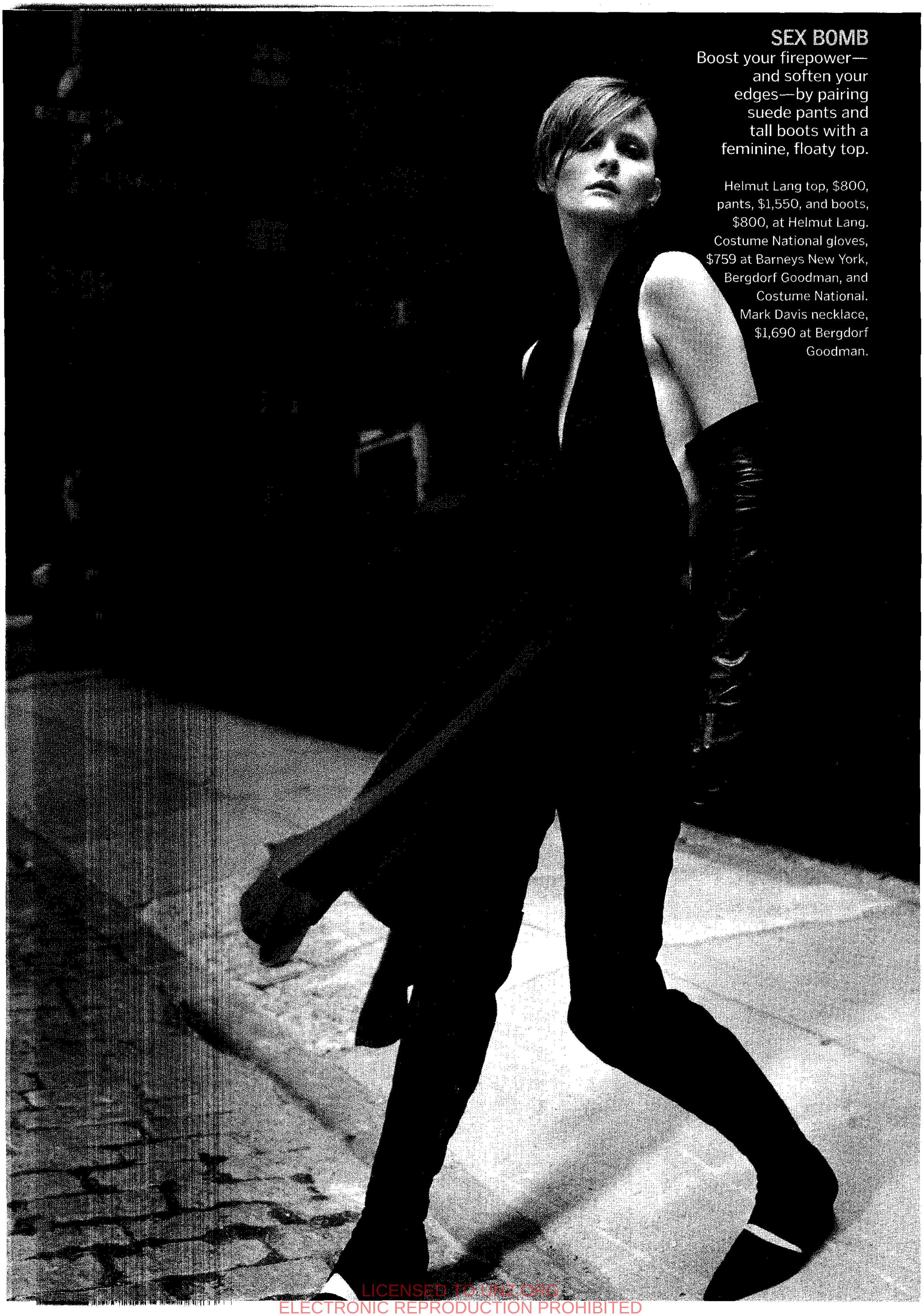
Calvin Klein jacket, $2,290, and skirt, $1,110, at Bergdorf Goodman, Lord & Taylor, and Calvin Klein. Fendi bag, $1,760 at Fendi.



BRIEF SKIRMISH

The mini is back and ready for action. Pair it in the field with a complement of strong accessories: buckled bags, wide belts, and hard-core boots.

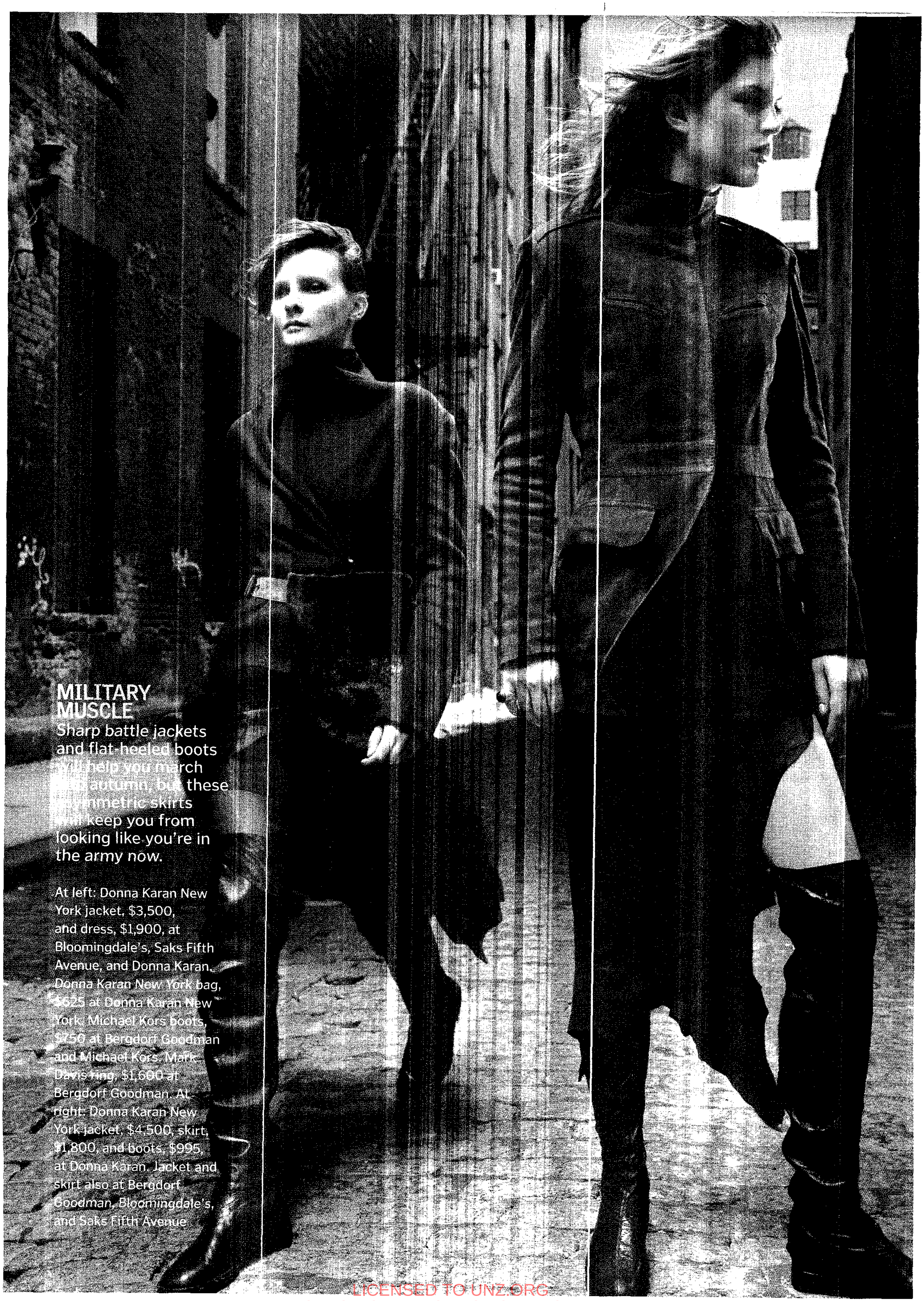
At left: Hussein Chalayan jacket, about $675, and skirt, about $410, from a selection at Barneys New York, Bergdorf Goodman, and Kirna Zabête. Miu Miu boots, $680 at Barneys New York and Miu Miu. Donna Karan New York bag, $625 at Donna Karan. At right: Costume National jacket, $931, skirt, $221, and belt, $384, at Barneys New York, Bergdorf Goodman, and Costume National. Tod's bag, $890 at Bergdorf Goodman, Saks Fifth Avenue, and Tod's. Céline by Michael Kors boots, $715 at Bloomingdale's and Bergdorf Goodman.



SEX BOMB

Boost your firepower—
and soften your
edges—by pairing
suede pants and
tall boots with a
feminine, floaty top.

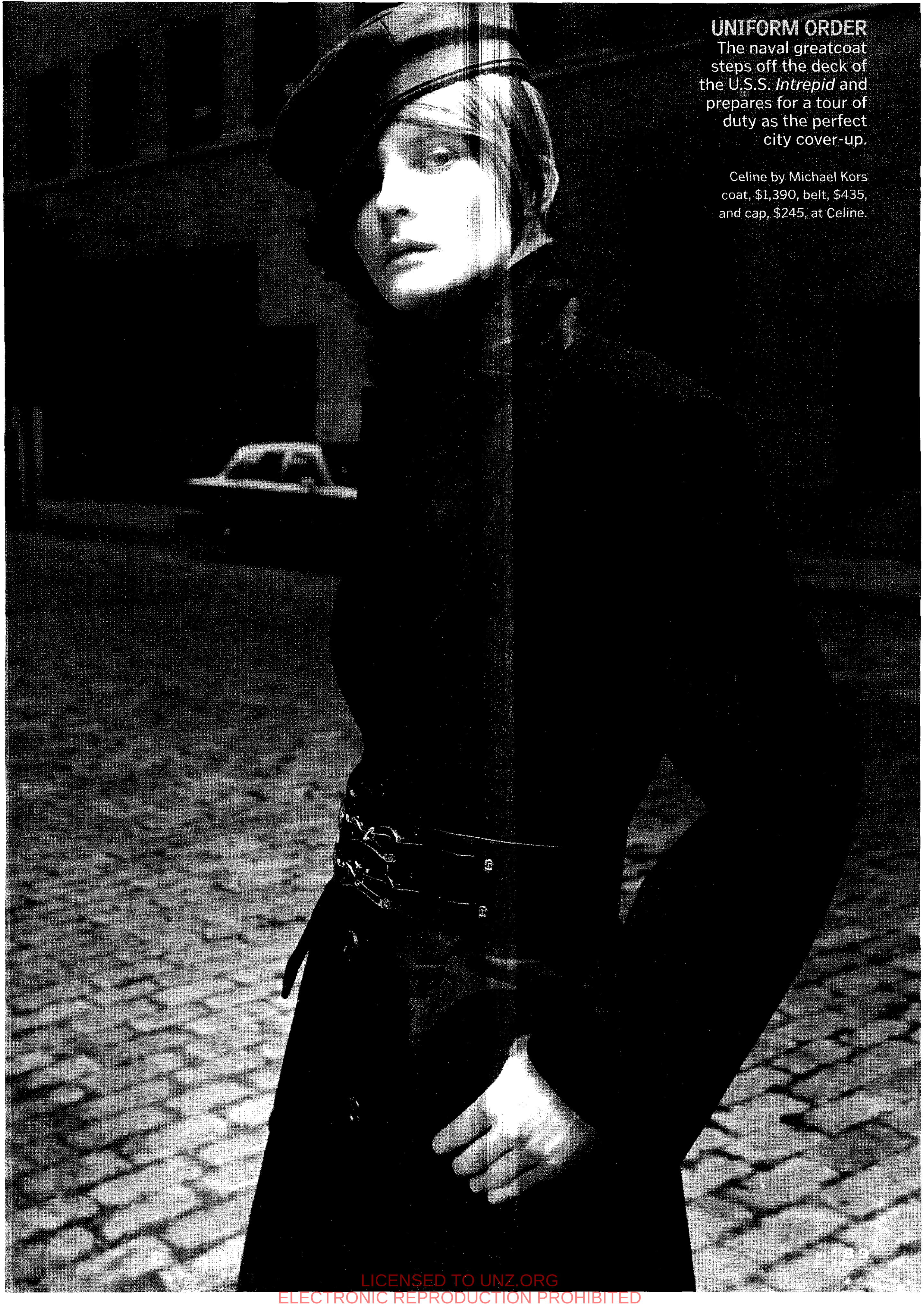
Helmut Lang top, $800,
pants, $1,550, and boots,
$800, at Helmut Lang.
Costume National gloves,
$759 at Barneys New York,
Bergdorf Goodman, and
Costume National.
Mark Davis necklace,
$1,690 at Bergdorf
Goodman.



MILITARY MUSCLE

Sharp battle jackets and flat-heeled boots will help you march into autumn, but these asymmetric skirts will keep you from looking like you're in the army now.

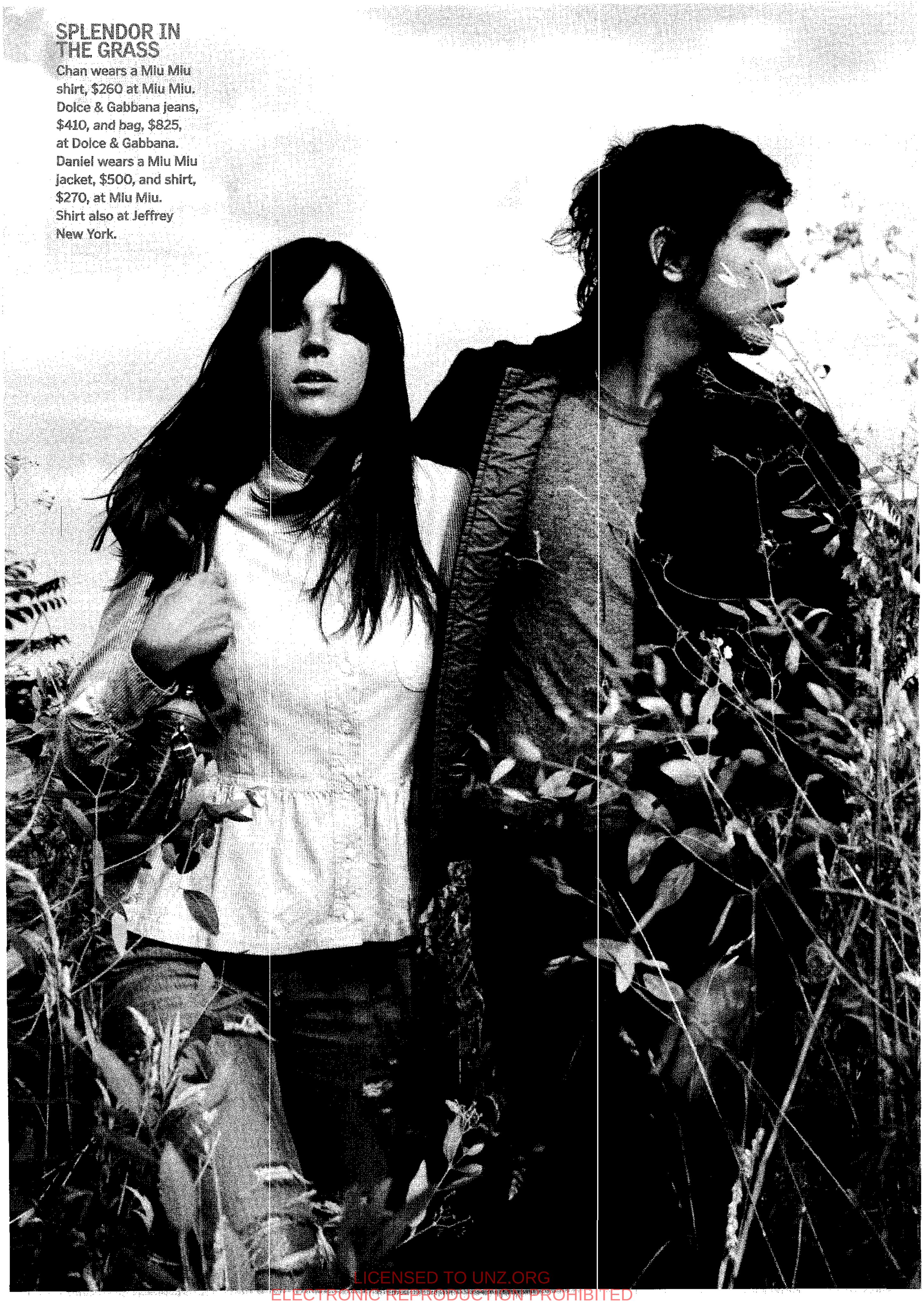
At left: Donna Karan New York jacket, $3,500, and dress, $1,900, at Bloomingdale's, Saks Fifth Avenue, and Donna Karan. Donna Karan New York bag, $625 at Donna Karan New York. Michael Kors boots, $750 at Bergdorf Goodman and Michael Kors. Mark Davis ring, $1,600 at Bergdorf Goodman. At right: Donna Karan New York jacket, $4,500, skirt, $1,800, and boots, $995, at Donna Karan. Jacket and skirt also at Bergdorf Goodman, Bloomingdale's, and Saks Fifth Avenue



UNIFORM ORDER

The naval greatcoat steps off the deck of the U.S.S. *Intrepid* and prepares for a tour of duty as the perfect city cover-up.

Celine by Michael Kors coat, $1,390, belt, $435, and cap, $245, at Celine.

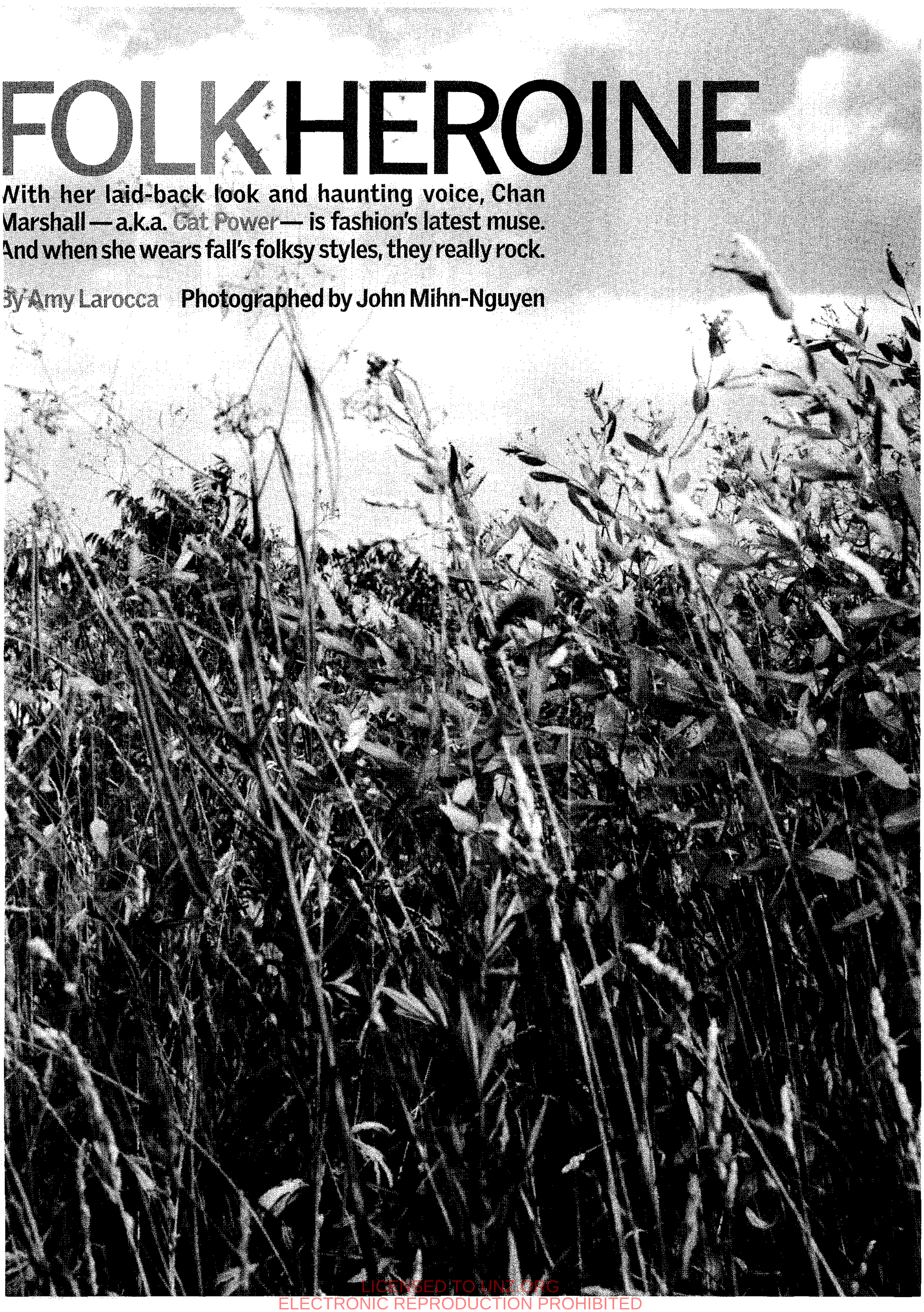


SPLENDOR IN THE GRASS
Chan wears a Miu Miu shirt, $260 at Miu Miu. Dolce & Gabbana jeans, $410, and bag, $825, at Dolce & Gabbana. Daniel wears a Miu Miu jacket, $500, and shirt, $270, at Miu Miu. Shirt also at Jeffrey New York.

FOLK HEROINE

With her laid-back look and haunting voice, Chan Marshall — a.k.a. Cat Power — is fashion's latest muse. And when she wears fall's folksy styles, they really rock.

By Amy Larocca Photographed by John Mihn-Nguyen



EVEN WHEN SHE IS ONLY SPEAKING, CHAN Marshall has an unforgettable voice. There's a vague southern accent, and the timbre is incredibly soft, even when she's saying "bullshit," which she does a lot. Like to express her incredulity over the fact that she has become a serious darling of the fashion world. "When I first started to meet people who liked my music, I was like, *Bullshit,*" she says, peering shyly from beneath a thick fringe of bangs. "Nicolas Ghesquière? Bullshit. And Marc Jacobs? Bullshit."

As she tumbles out of the Hudson Hotel one summer morning, it is obvious why such designers—and, despite her protestations, very good friends—as Jacobs and Ghesquière are inviting her to their shows and describing her as a muse. She's even featured in a new series of ads for the Gap, alongside Joan Allen and Alan Cumming. She looks glamorous, in a louche, Jane Birkin folk-rock way, despite the fact that today her long hair hasn't been washed and she is wearing a gray sweatshirt and jeans. Beside her is Daniel, her lanky 22-year-old runway-model boyfriend, with his T-shirt wrapped on his head like a turban.

Marshall, 29, is known onstage as Cat Power, a name she stumbled on as a teenager in Atlanta. "I started down there with a group of my guy friends," she explains. "I had a guitar because I liked the way it looked. And then suddenly we had a show." Charged with coming up with a name for the band on the spot, Marshall lifted the name from a Cat Diesel hat.

She moved to New York nine years ago, not necessarily to become a musician. "I came here to get away from down there," she says. "The colors are pretty and there's frogs and things and nature and tobacco fields or whatever, but it's totally religious and conservative and the whole idea is that if you don't have money you're nothing." And she had a hard time with her family—her mother moved around a lot, and her father threw her out when she failed tenth grade. So it's not surprising that she liked the anonymity of New York. She started hanging out at ABC No Rio, a punk collective and performance space on the Lower East Side. A friend arranged for Marshall to open for Liz Phair in 1994, and after the show she was deluged with offers. "Steve Shelley was there from Sonic Youth," she says. "He was like, *'Oh, that was great what's your name who are you do you have a record?,'* and I said, 'I can't do a record with you.' Mostly because I was intimidated." Eventually, she relented and signed with Matador Records, home of local indie-rock types like Yo La Tengo and Stephen Malkmus.

Marshall's voice is deep and soothing and incredibly intimate. Her most recent album, *The Covers Record,* which came out in 2000, is a lonely, heartbreaking reconstruction of songs like "Satisfaction" and "Sea of Love." On her four other albums—there's a fifth on the way in late fall—Marshall is the songwriter. It's fragile music; Marshall is a famously fragile person. In 1996, she suffered a breakdown following a trip to Africa and the deaths of two friends. She retreated to South Carolina and decided not to make music anymore. But a horrible nightmare woke her up one night, and, to stay awake and keep the demons at bay, she started singing again.

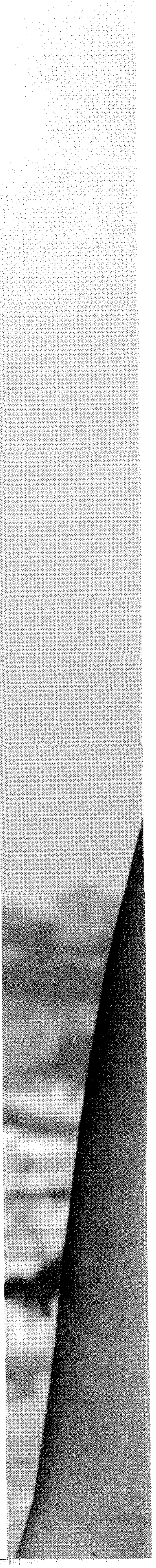
But Marshall is still prone to somewhat erratic behavior. While waiting to be interviewed for a fanzine in France in 1998, she got so frightened that she took off her clothes, stuffed them under the covers of her bed, and sat crying in the corner with the lights off. She's graduated from singing with her back to the audience to burying her face in her hair, though she is still given to tears onstage and to disappearing in the middle of shows—and even in the middle of songs. But her visible discomfort is, on some levels, one way she relates to her audience: "I saw her live in London," says designer Hussein Chalayan, a tremendous fan, "and it was as though she was performing and hiding at the same time. She has a unique quality that I can only describe as 'shy confidence.' " After Marshall broke down at a 1999 show, her band took off, furious, but her fans were forgiving. They patted her back and comforted her.

On this summer day, though, Marshall shows a lighter side; she mixes her pathos with a fair dose of irony. She's on her way to Atlanta, to do her taxes ("When you're self-employed like me," she says, rolling her eyes, "it's a real pain"). "I've got my new album in here," Marshall says, gesturing to her computer. "I've got sixteen songs. They graduate. They start with the big thirties radio songs, and it goes through the morning after the sixties are over. I'm thinking about doing a double record—something that goes into rock and is more experimental." She smiles. "It's just that I don't want it to be a *total downer.*"

Over the last few years, Marshall's photographer friends on the Lower East Side—Mark Borthwick, Terry Richardson—began snapping her. (Richardson recently shot her alongside Catherine Deneuve for a *Purple* magazine spread.) And soon stylists and designers were buzzing about her neo-grunge style—those ornate little blazers and torn Levis. Though their looks are quite different, there is a similarity between Marshall and last year's ubiquitous fashion muse, Chloë Sevigny: As fashion becomes increasingly corporate, the industry is hungry for people with a style that is less conventional.

There is always the chance that Marshall, like Sevigny, will wind up known more for her look than for her body of work. But she has enough of a sense of humor about the fashion world to keep that day at bay, at least for a while. "We were in Paris a couple of weeks ago and we were invited to the Givenchy haute couture show," she remembers, "and I was like, '*What*? I'm not going to buy a $200,000 dress.' But I got really dressed up. I wore these high heels and pretended I was somebody else. Everyone wanted to know who I was." ■

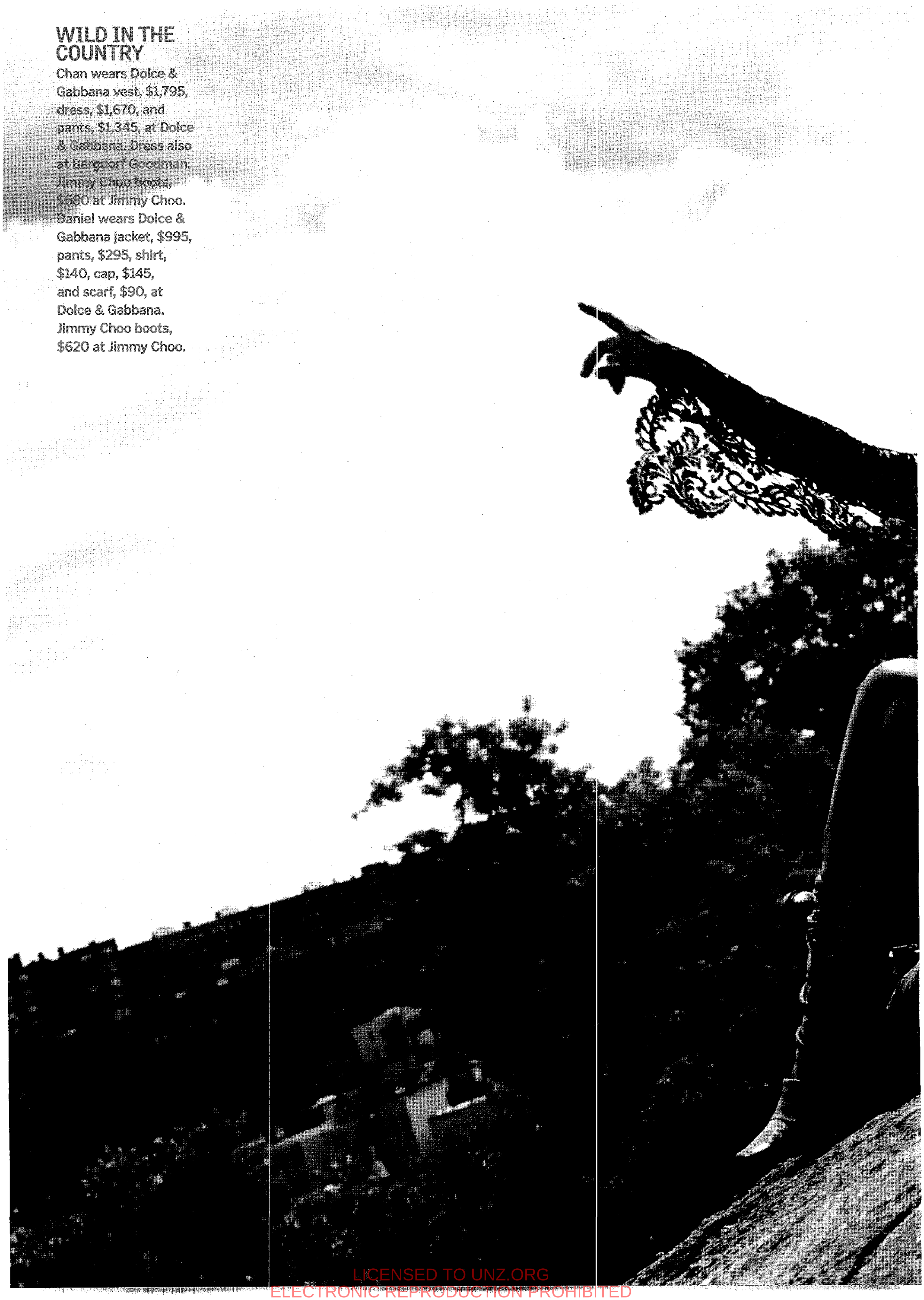
FASHION EDITOR: Eugenie Hanmer
HAIR: Alberto Guzman for Bumble & Bumble
MAKEUP: Greg Vaughan for Nars @ L'Atelier
FASHION ASSISTANT: Lauren Goodman

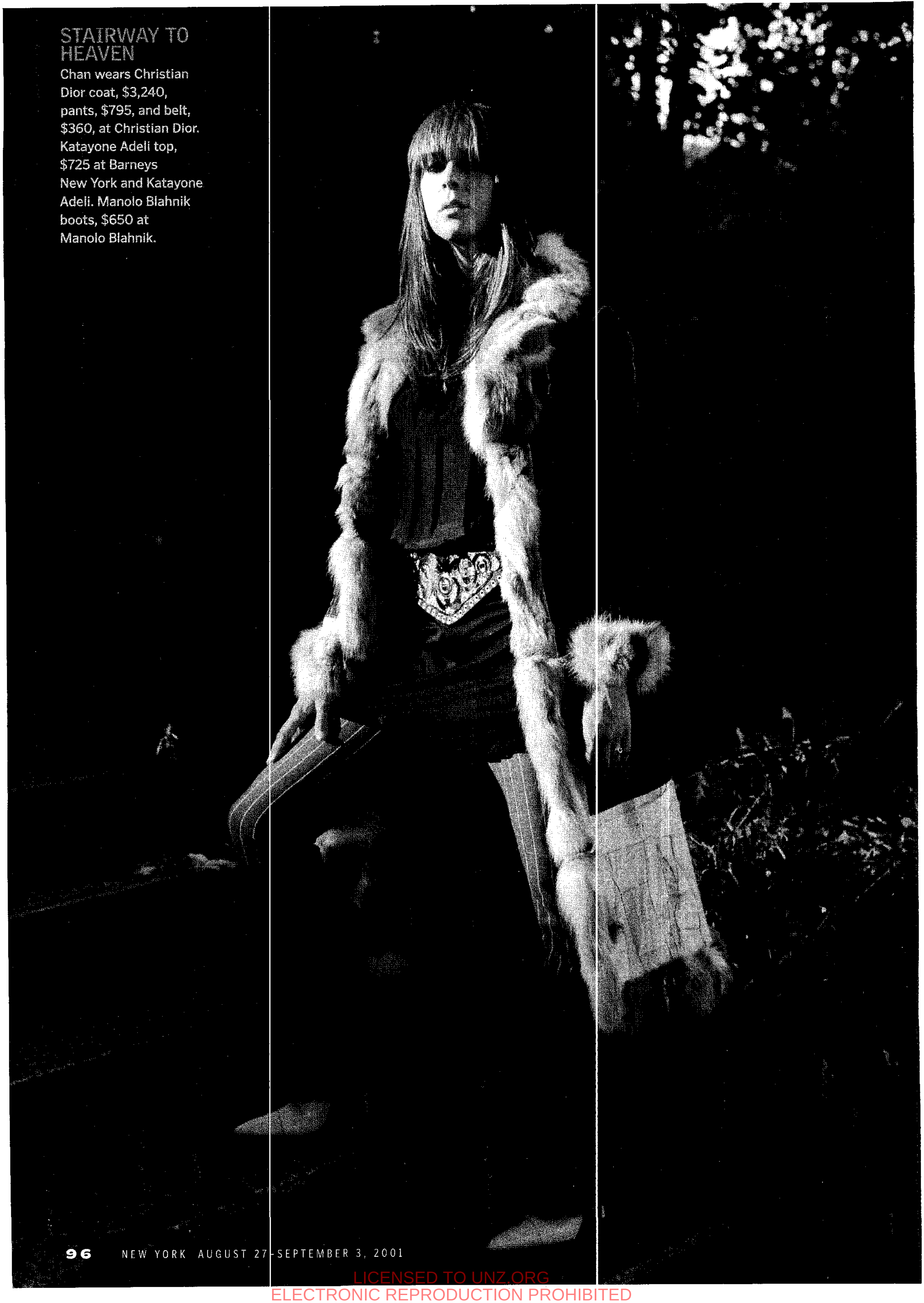


MEOW MINX
Chan wears a Balenciaga "Le Dix" by Nicolas Ghesquière top, $4,005, *at Barneys New York.*

WILD IN THE COUNTRY

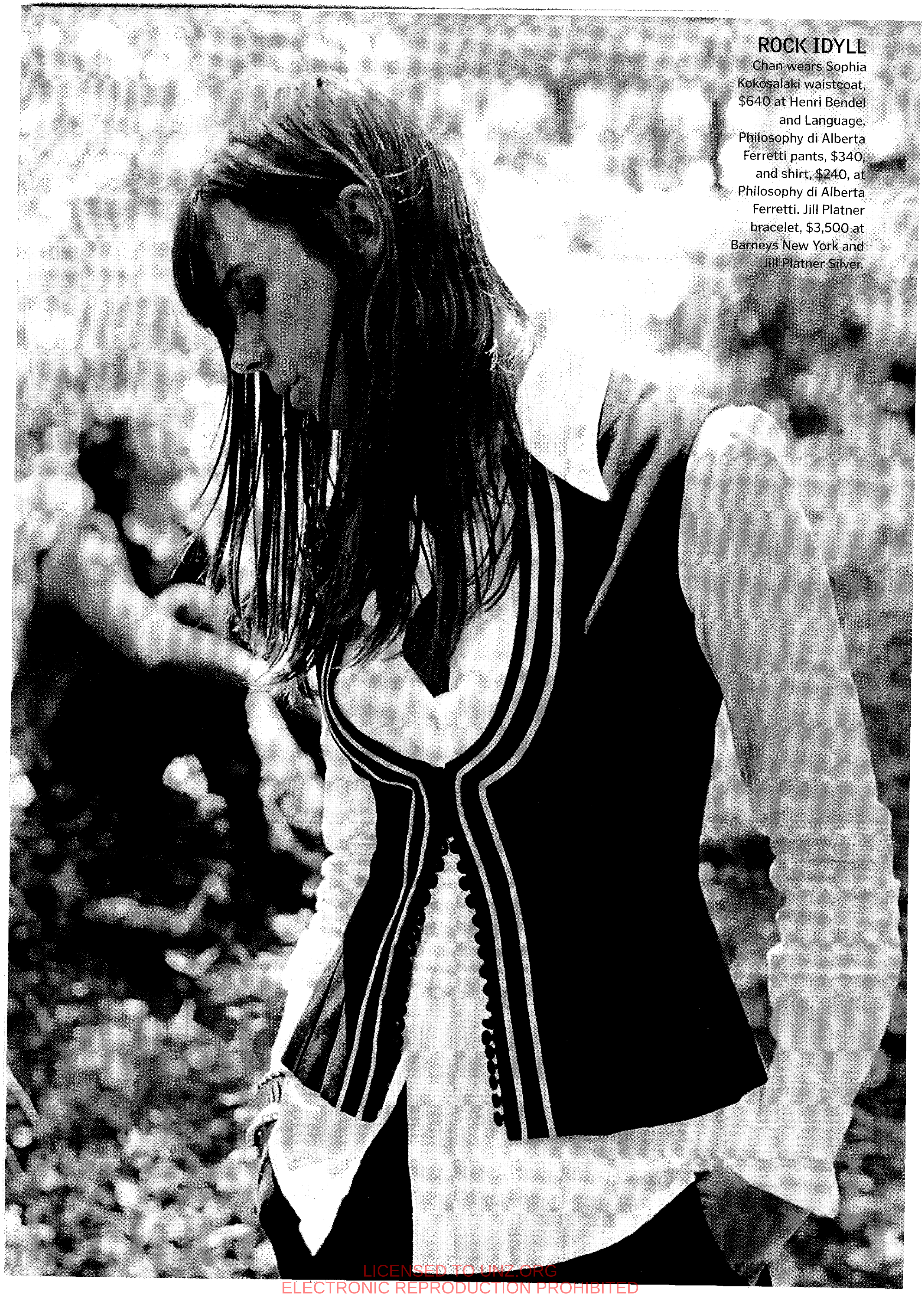
Chan wears Dolce & Gabbana vest, $1,795, dress, $1,670, and pants, $1,345, at Dolce & Gabbana. Dress also at Bergdorf Goodman. Jimmy Choo boots, $680 at Jimmy Choo. Daniel wears Dolce & Gabbana jacket, $995, pants, $295, shirt, $140, cap, $145, and scarf, $90, at Dolce & Gabbana. Jimmy Choo boots, $620 at Jimmy Choo.



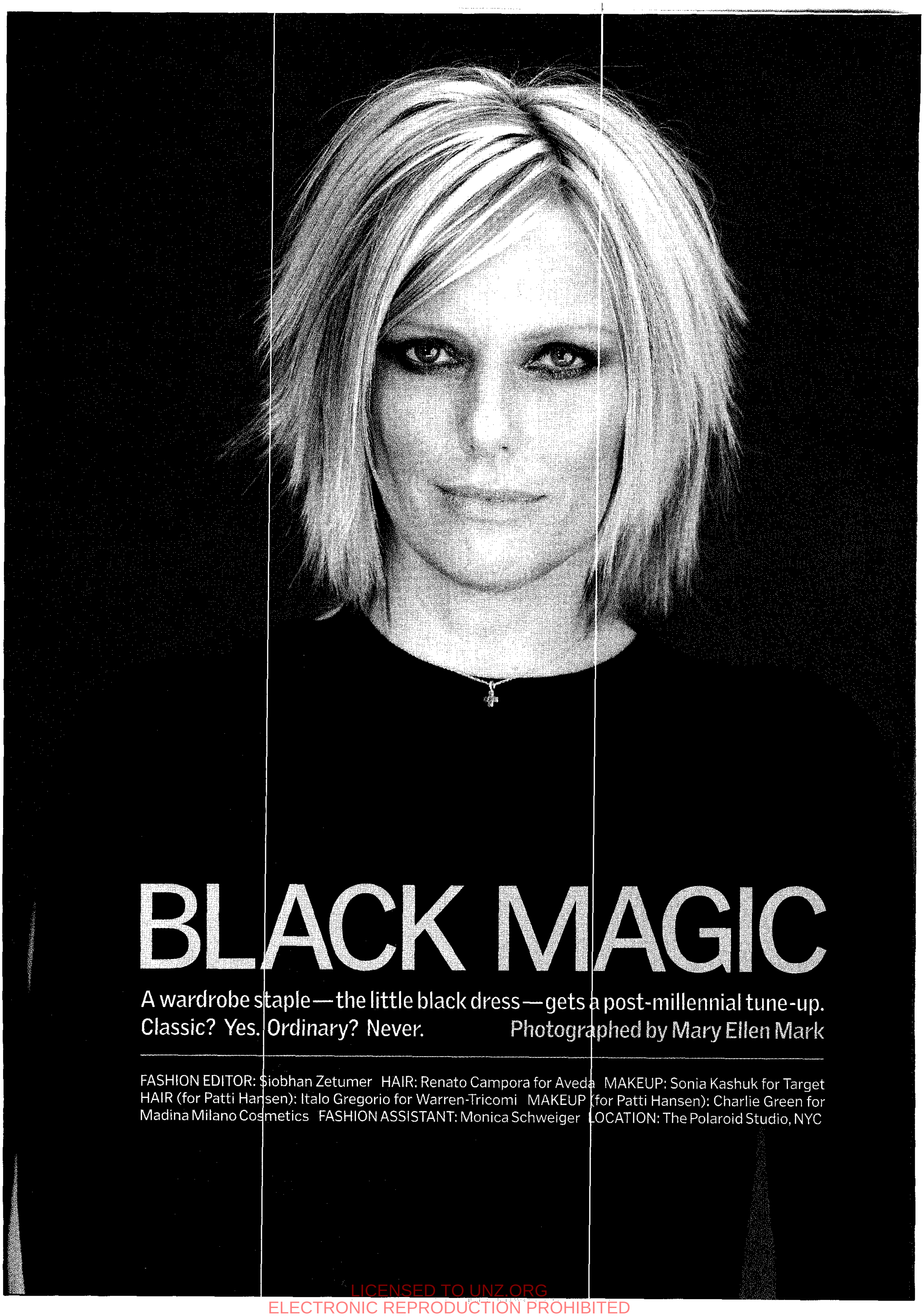


STAIRWAY TO HEAVEN

Chan wears Christian Dior coat, $3,240, pants, $795, and belt, $360, at Christian Dior. Katayone Adeli top, $725 at Barneys New York and Katayone Adeli. Manolo Blahnik boots, $650 at Manolo Blahnik.



ROCK IDYLL
Chan wears Sophia Kokosalaki waistcoat, $640 at Henri Bendel and Language. Philosophy di Alberta Ferretti pants, $340, and shirt, $240, at Philosophy di Alberta Ferretti. Jill Platner bracelet, $3,500 at Barneys New York and Jill Platner Silver.

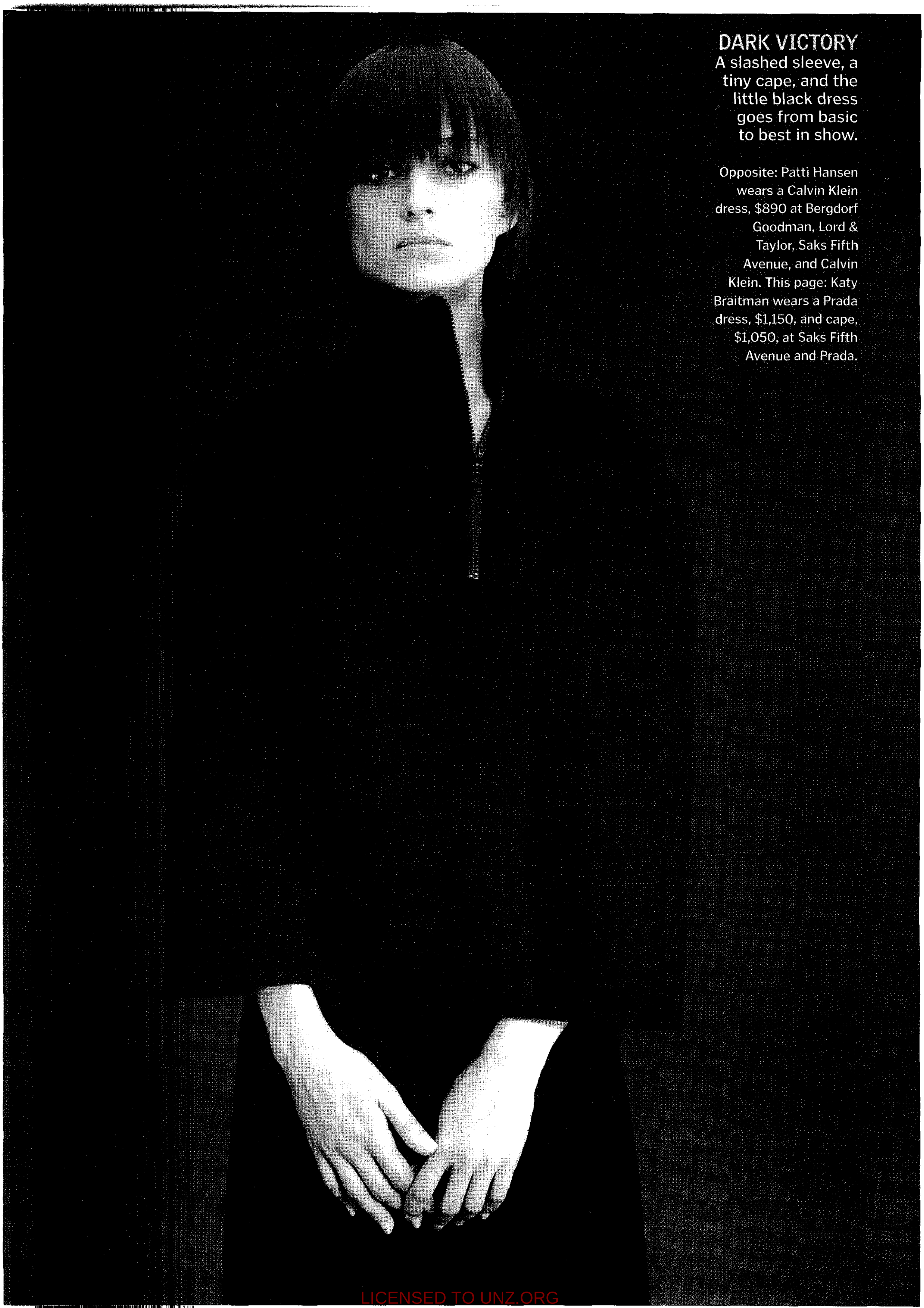


BLACK MAGIC

A wardrobe staple—the little black dress—gets a post-millennial tune-up.
Classic? Yes. Ordinary? Never.

Photographed by Mary Ellen Mark

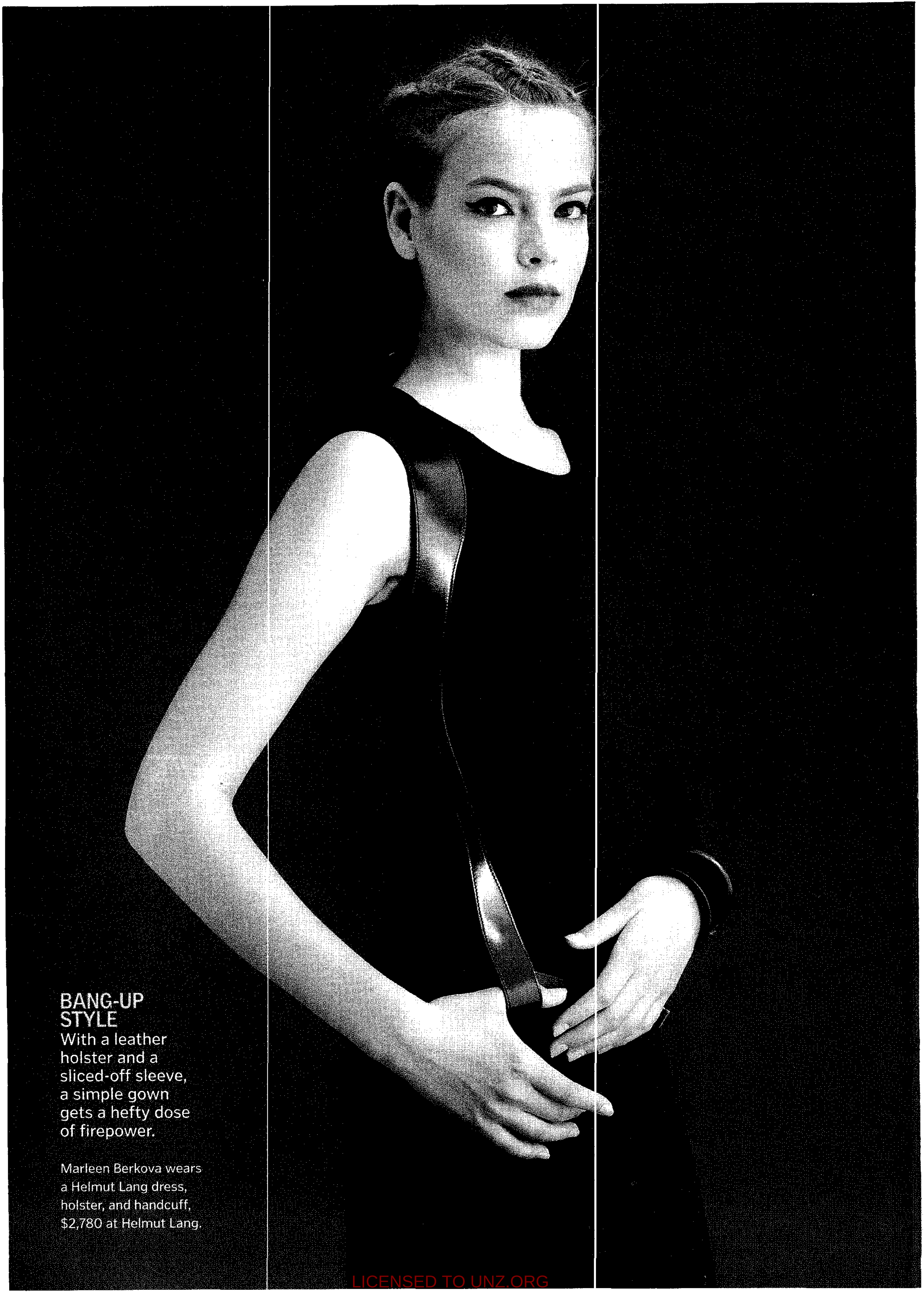
FASHION EDITOR: Siobhan Zetumer HAIR: Renato Campora for Aveda MAKEUP: Sonia Kashuk for Target HAIR (for Patti Hansen): Italo Gregorio for Warren-Tricomi MAKEUP (for Patti Hansen): Charlie Green for Madina Milano Cosmetics FASHION ASSISTANT: Monica Schweiger LOCATION: The Polaroid Studio, NYC

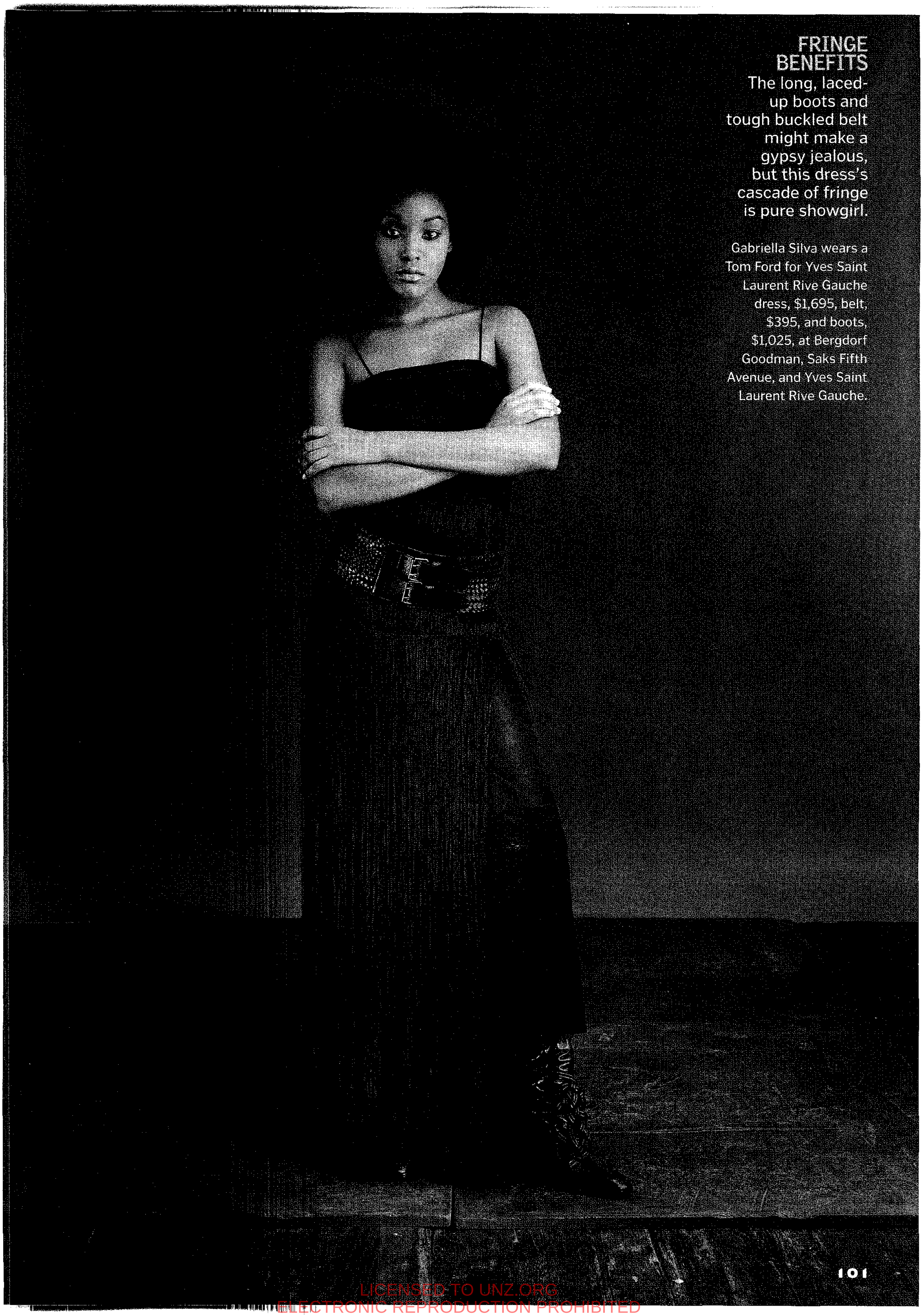


DARK VICTORY

A slashed sleeve, a tiny cape, and the little black dress goes from basic to best in show.

Opposite: Patti Hansen wears a Calvin Klein dress, $890 at Bergdorf Goodman, Lord & Taylor, Saks Fifth Avenue, and Calvin Klein. This page: Katy Braitman wears a Prada dress, $1,150, and cape, $1,050, at Saks Fifth Avenue and Prada.

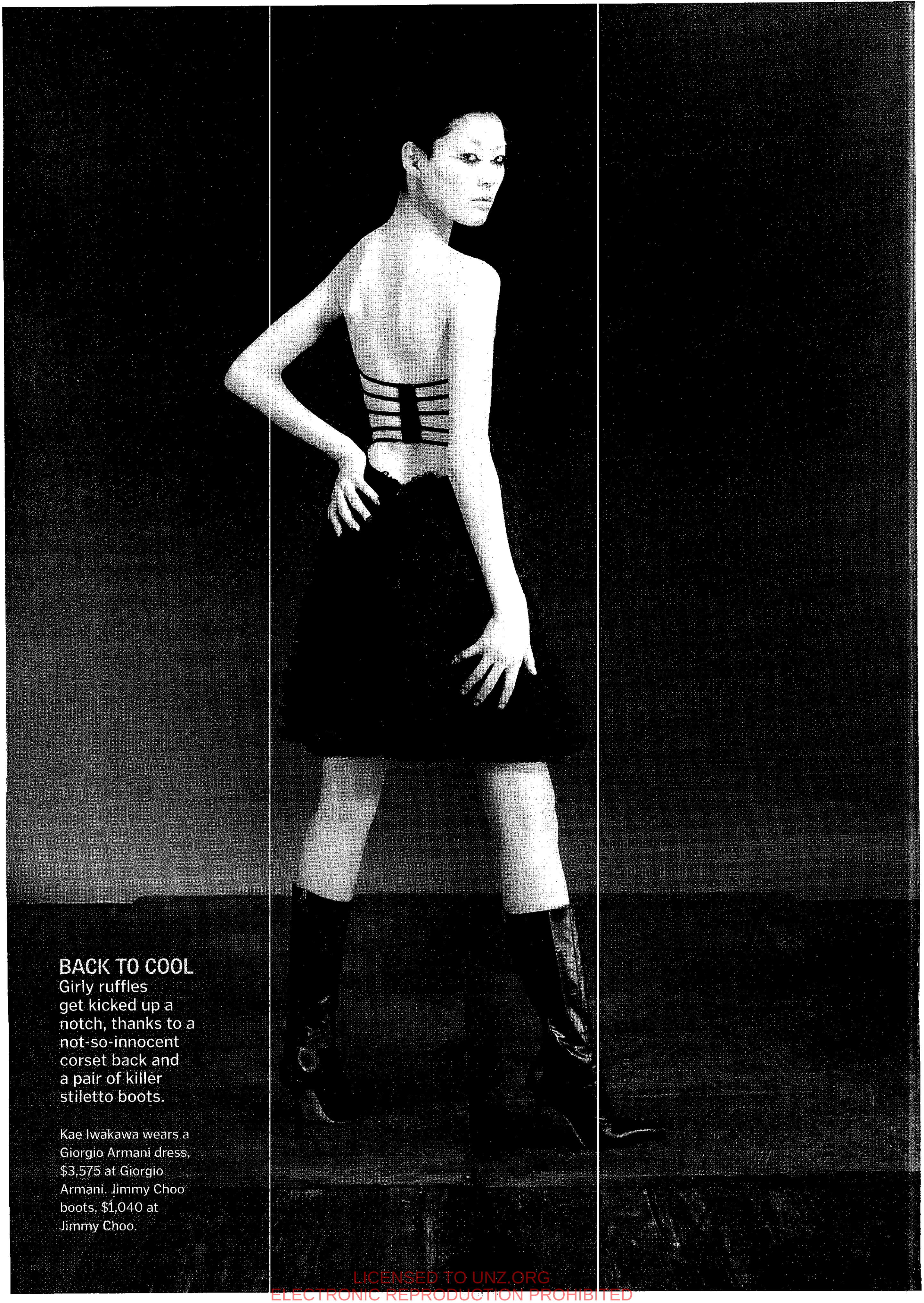




FRINGE BENEFITS

The long, laced-up boots and tough buckled belt might make a gypsy jealous, but this dress's cascade of fringe is pure showgirl.

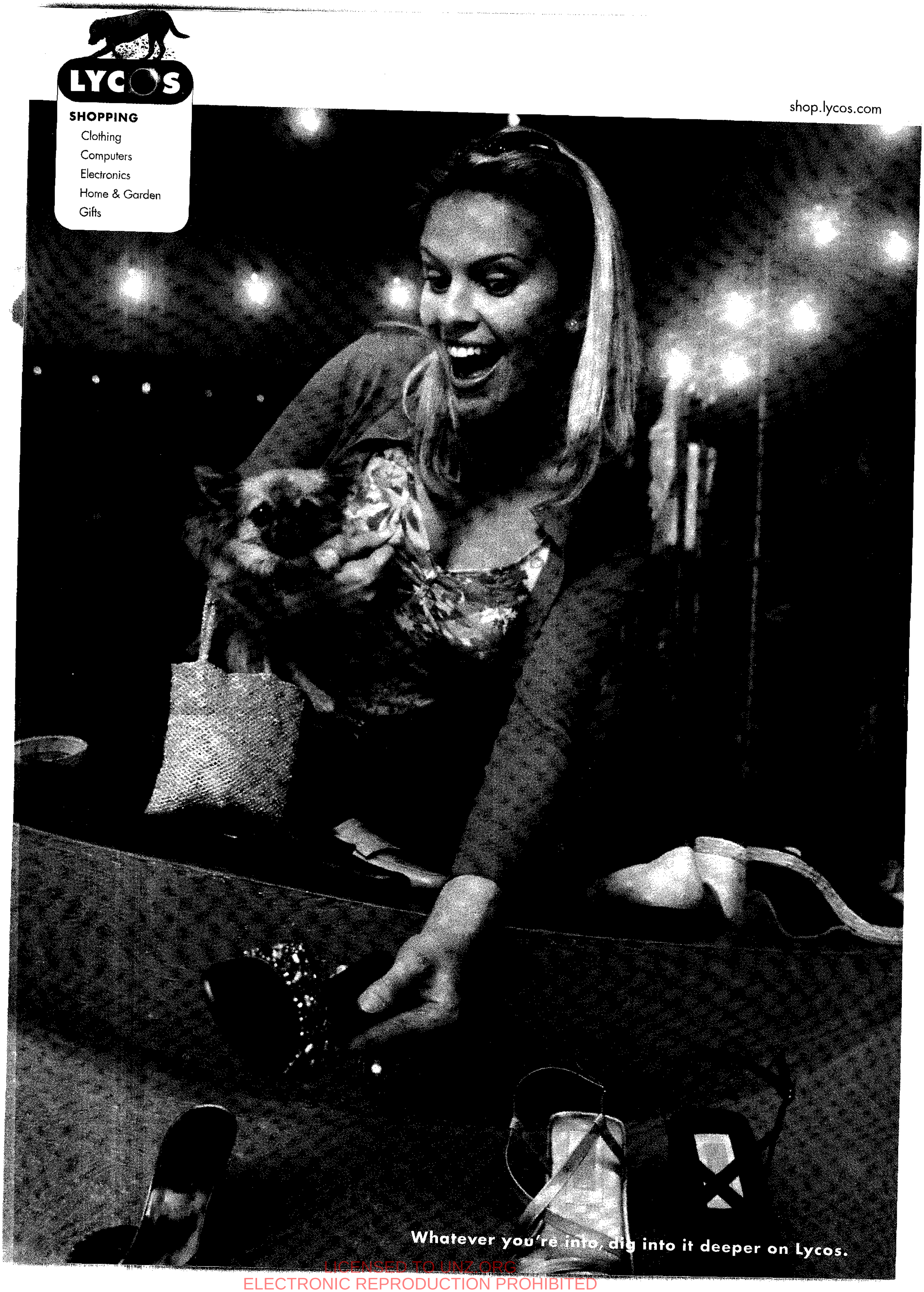
Gabriella Silva wears a Tom Ford for Yves Saint Laurent Rive Gauche dress, $1,695, belt, $395, and boots, $1,025, at Bergdorf Goodman, Saks Fifth Avenue, and Yves Saint Laurent Rive Gauche.



BACK TO COOL

Girly ruffles get kicked up a notch, thanks to a not-so-innocent corset back and a pair of killer stiletto boots.

Kae Iwakawa wears a Giorgio Armani dress, $3,575 at Giorgio Armani. Jimmy Choo boots, $1,040 at Jimmy Choo.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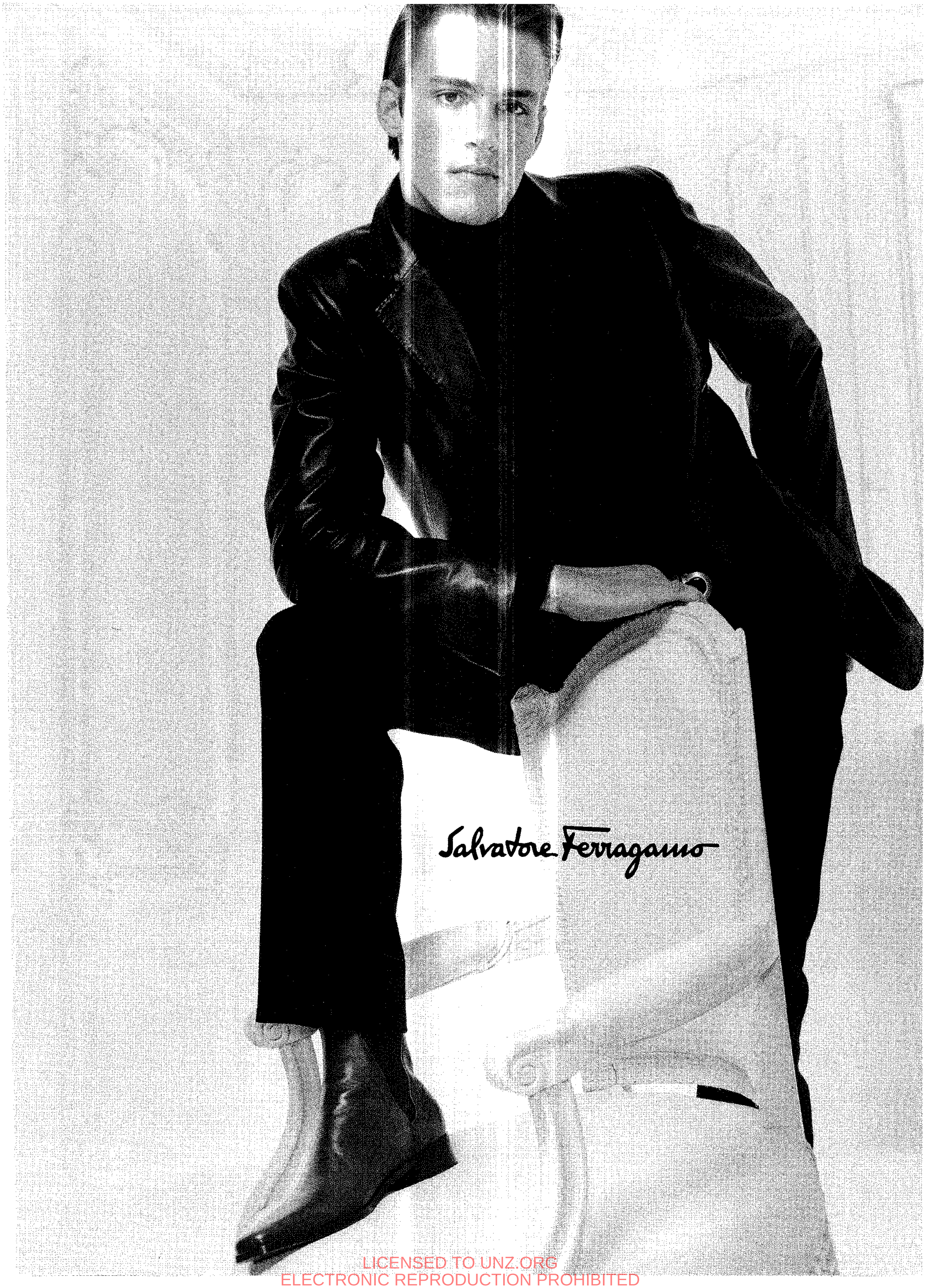
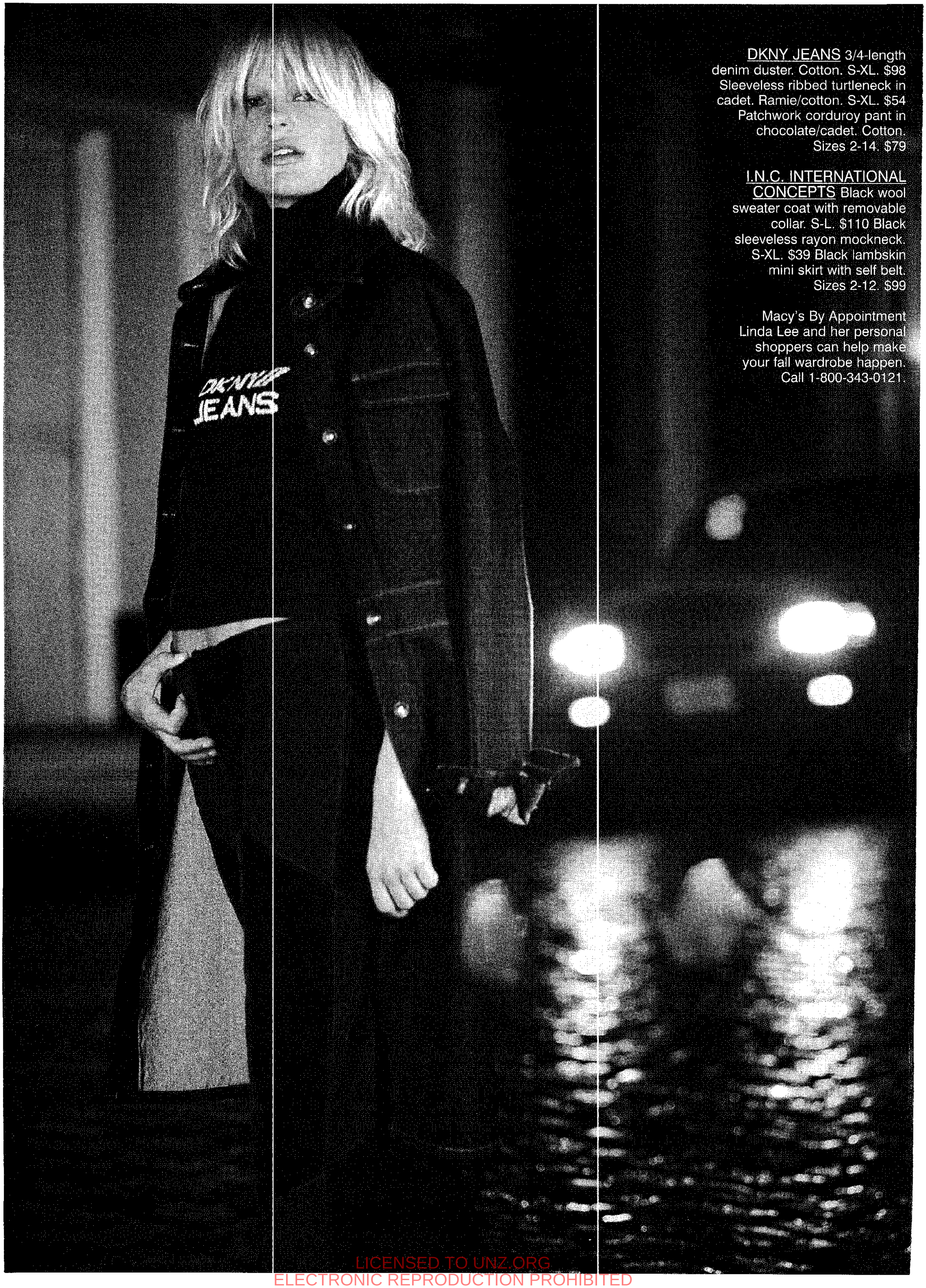
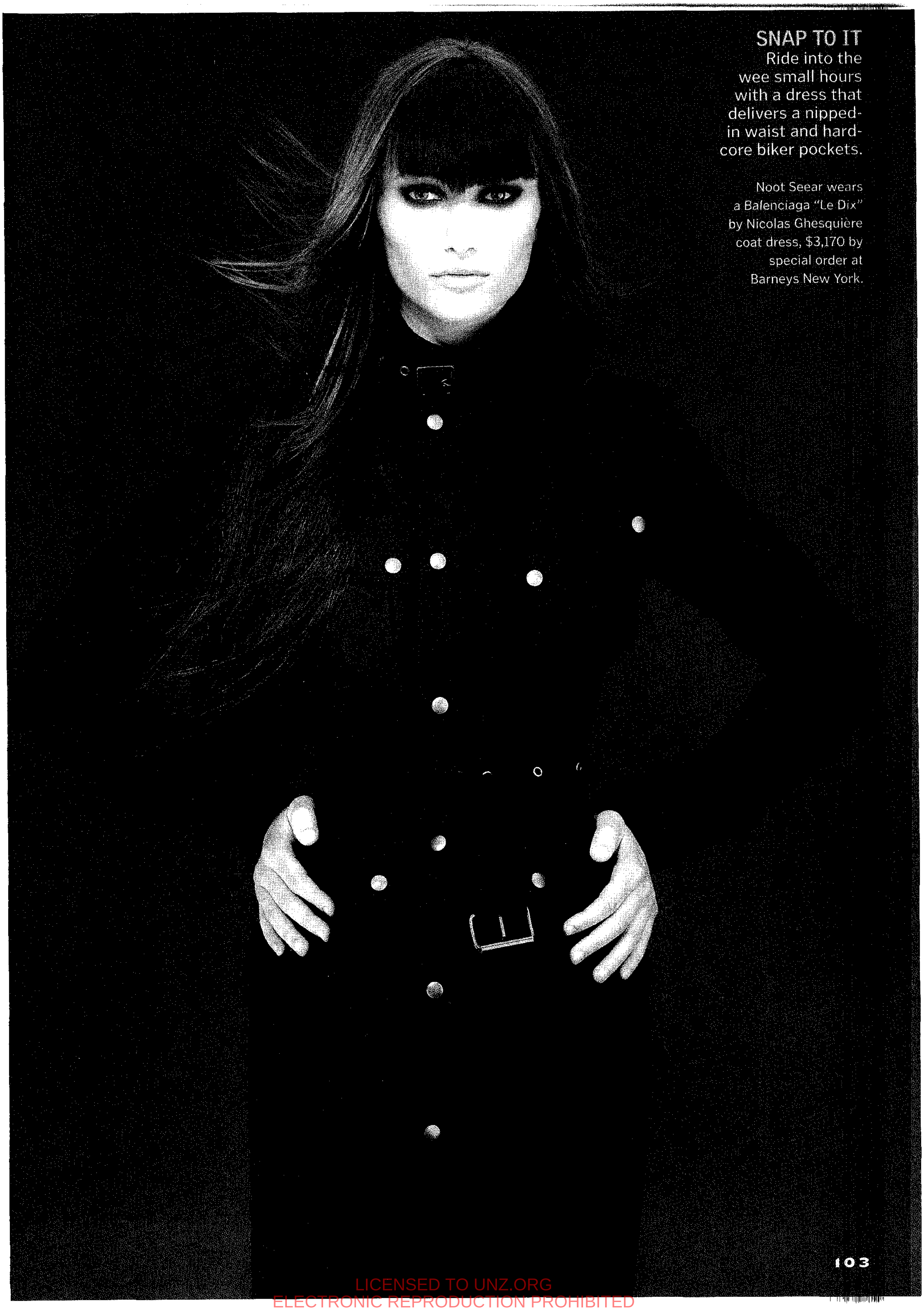

Salvatore Ferragamo



DKNY JEANS 3/4-length denim duster. Cotton. S-XL. $98 Sleeveless ribbed turtleneck in cadet. Ramie/cotton. S-XL. $54 Patchwork corduroy pant in chocolate/cadet. Cotton. Sizes 2-14. $79

I.N.C. INTERNATIONAL CONCEPTS Black wool sweater coat with removable collar. S-L. $110 Black sleeveless rayon mockneck. S-XL. $39 Black lambskin mini skirt with self belt. Sizes 2-12. $99

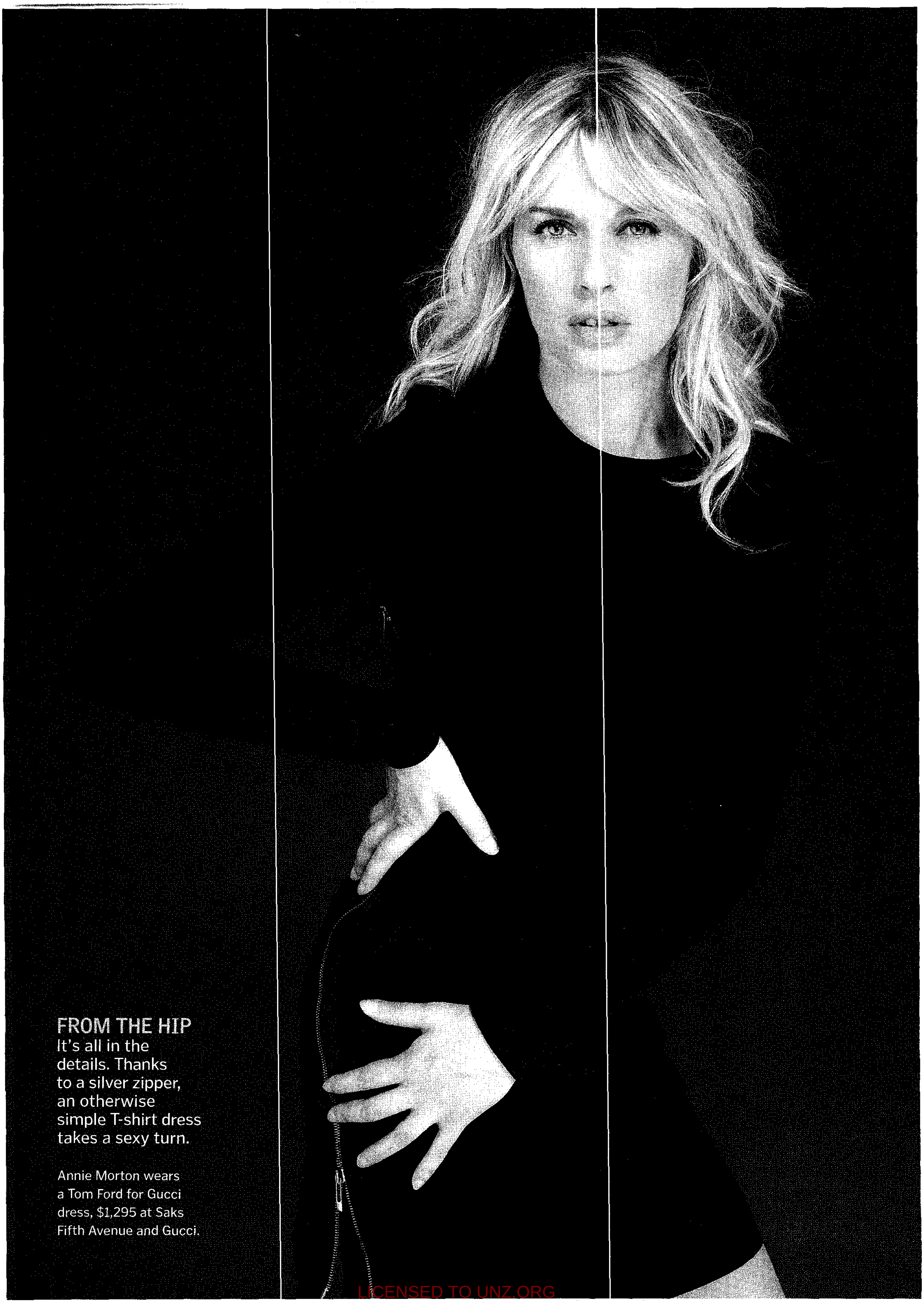
Macy's By Appointment Linda Lee and her personal shoppers can help make your fall wardrobe happen. Call 1-800-343-0121.



SNAP TO IT

Ride into the wee small hours with a dress that delivers a nipped-in waist and hardcore biker pockets.

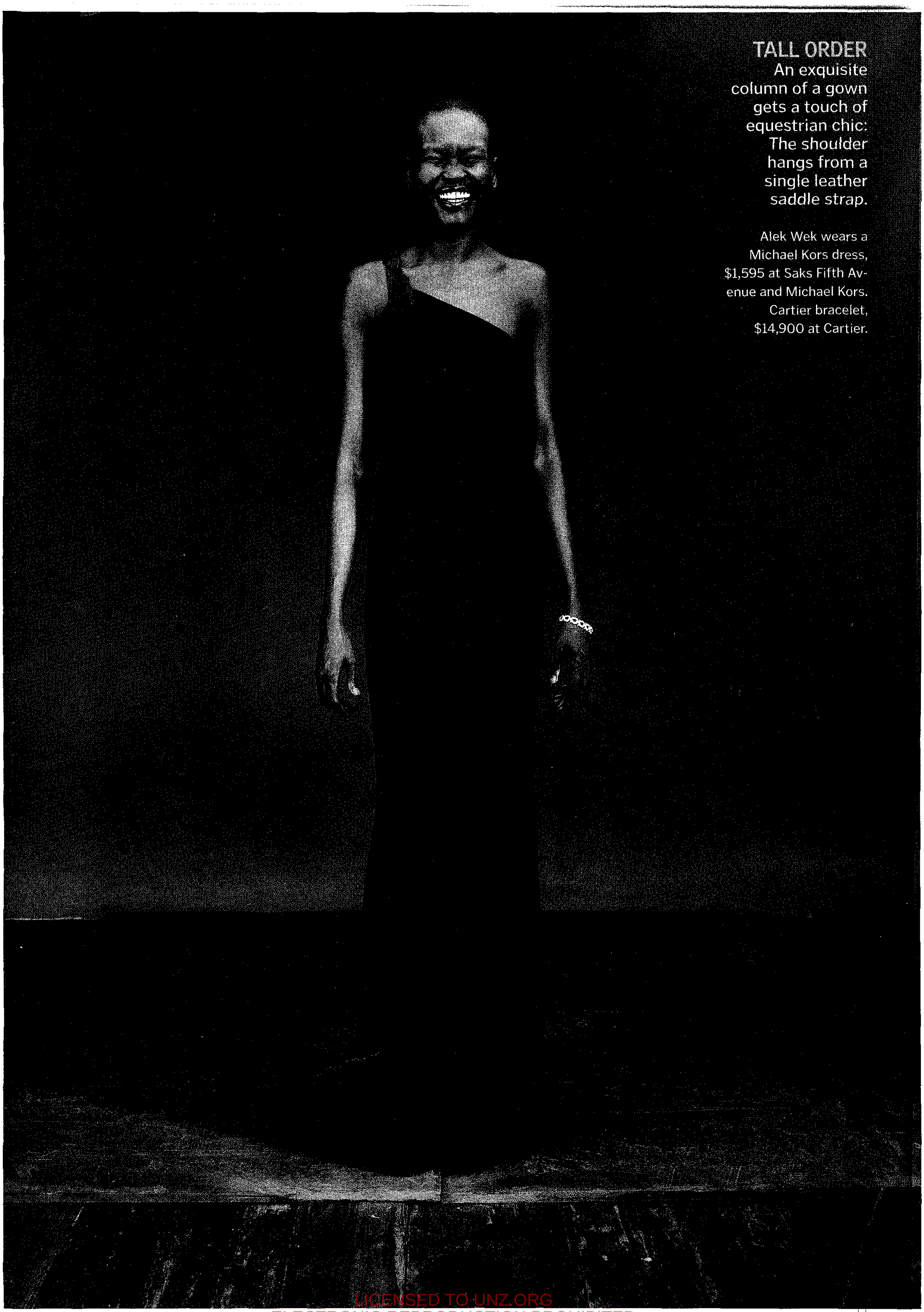
Noot Seear wears a Balenciaga "Le Dix" by Nicolas Ghesquière coat dress, $3,170 by special order at Barneys New York.



FROM THE HIP

It's all in the details. Thanks to a silver zipper, an otherwise simple T-shirt dress takes a sexy turn.

Annie Morton wears a Tom Ford for Gucci dress, $1,295 at Saks Fifth Avenue and Gucci.



TALL ORDER

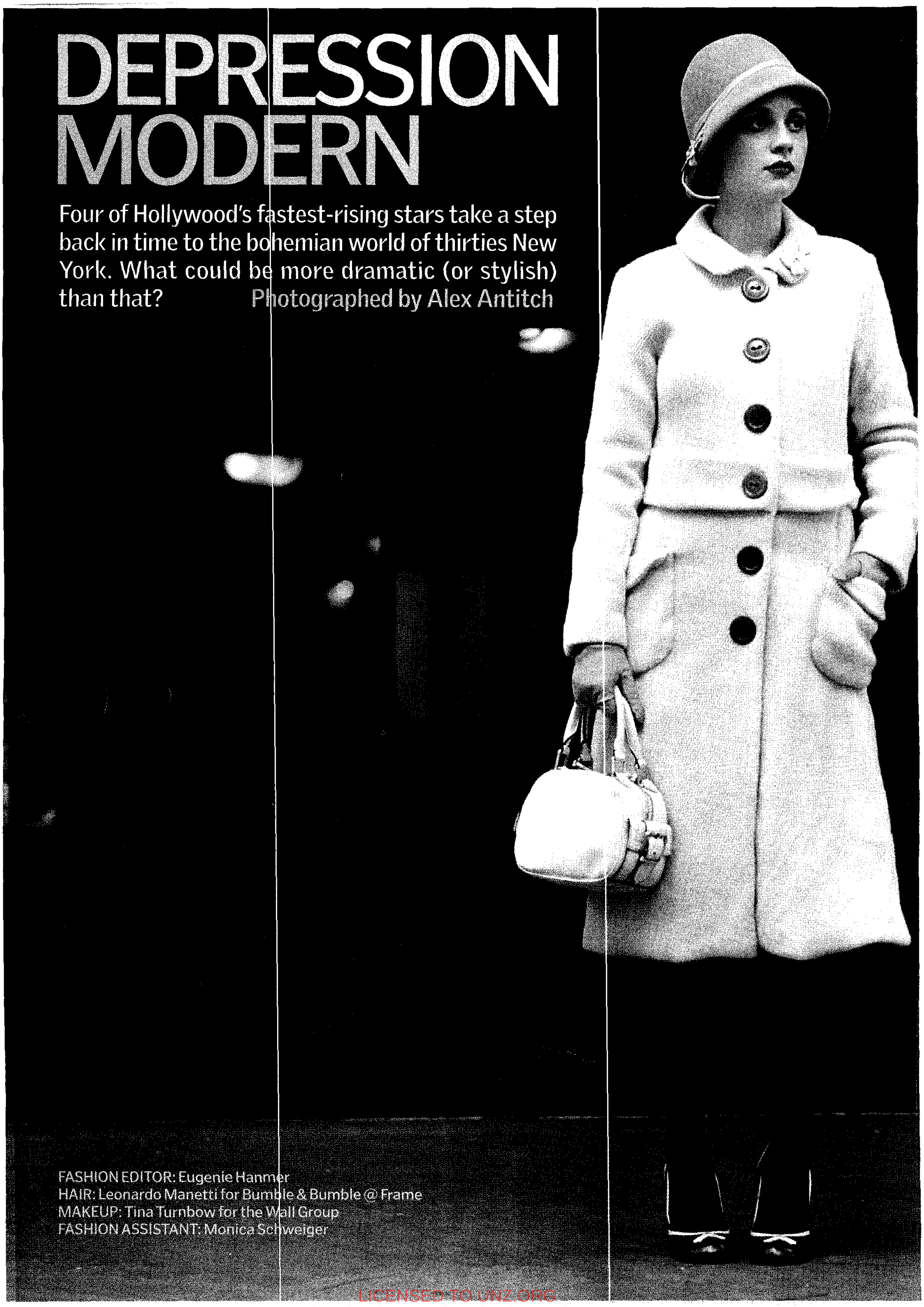
An exquisite column of a gown gets a touch of equestrian chic: The shoulder hangs from a single leather saddle strap.

Alek Wek wears a Michael Kors dress, $1,595 at Saks Fifth Avenue and Michael Kors. Cartier bracelet, $14,900 at Cartier.

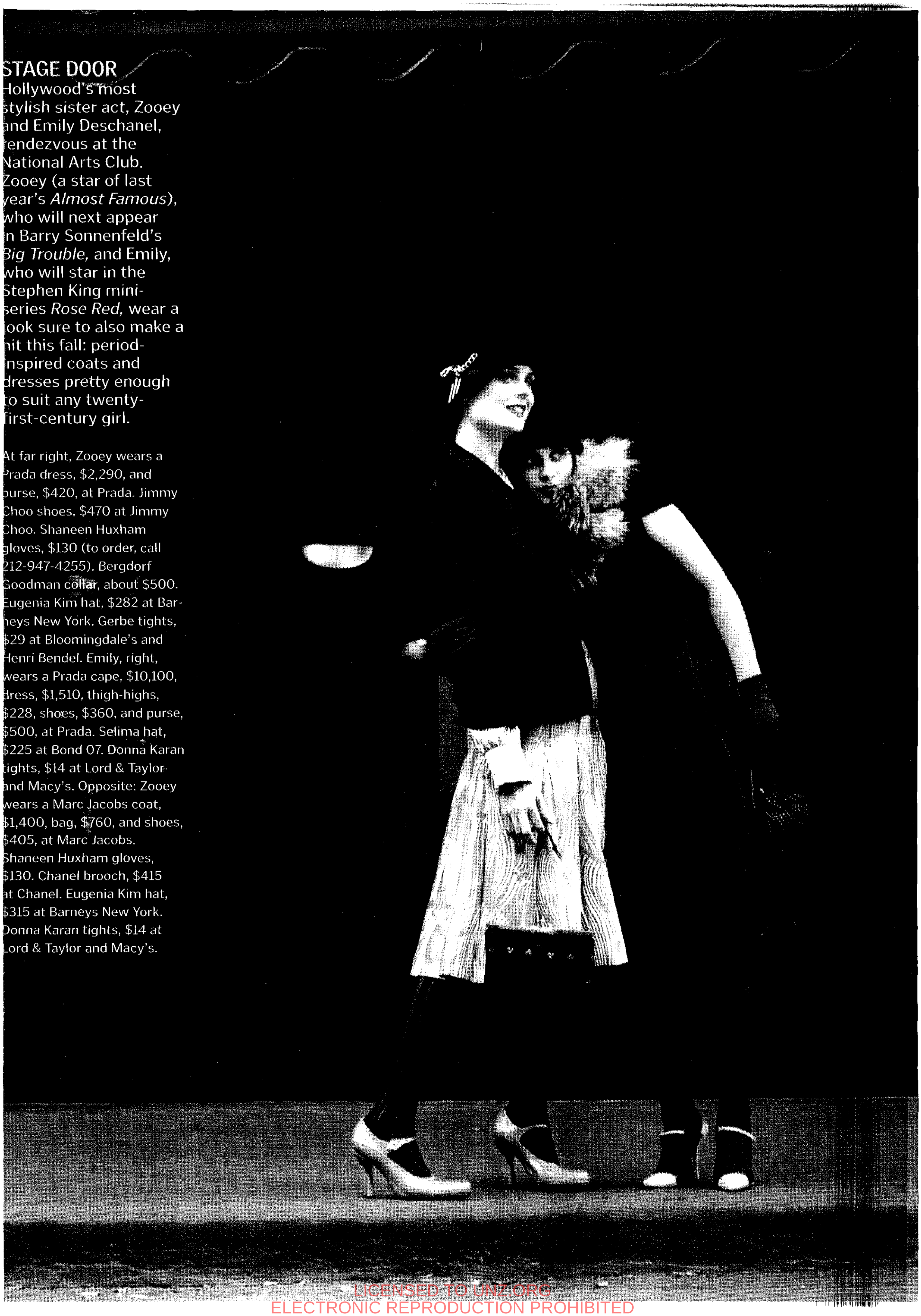
DEPRESSION MODERN

Four of Hollywood's fastest-rising stars take a step back in time to the bohemian world of thirties New York. What could be more dramatic (or stylish) than that?

Photographed by Alex Antitch



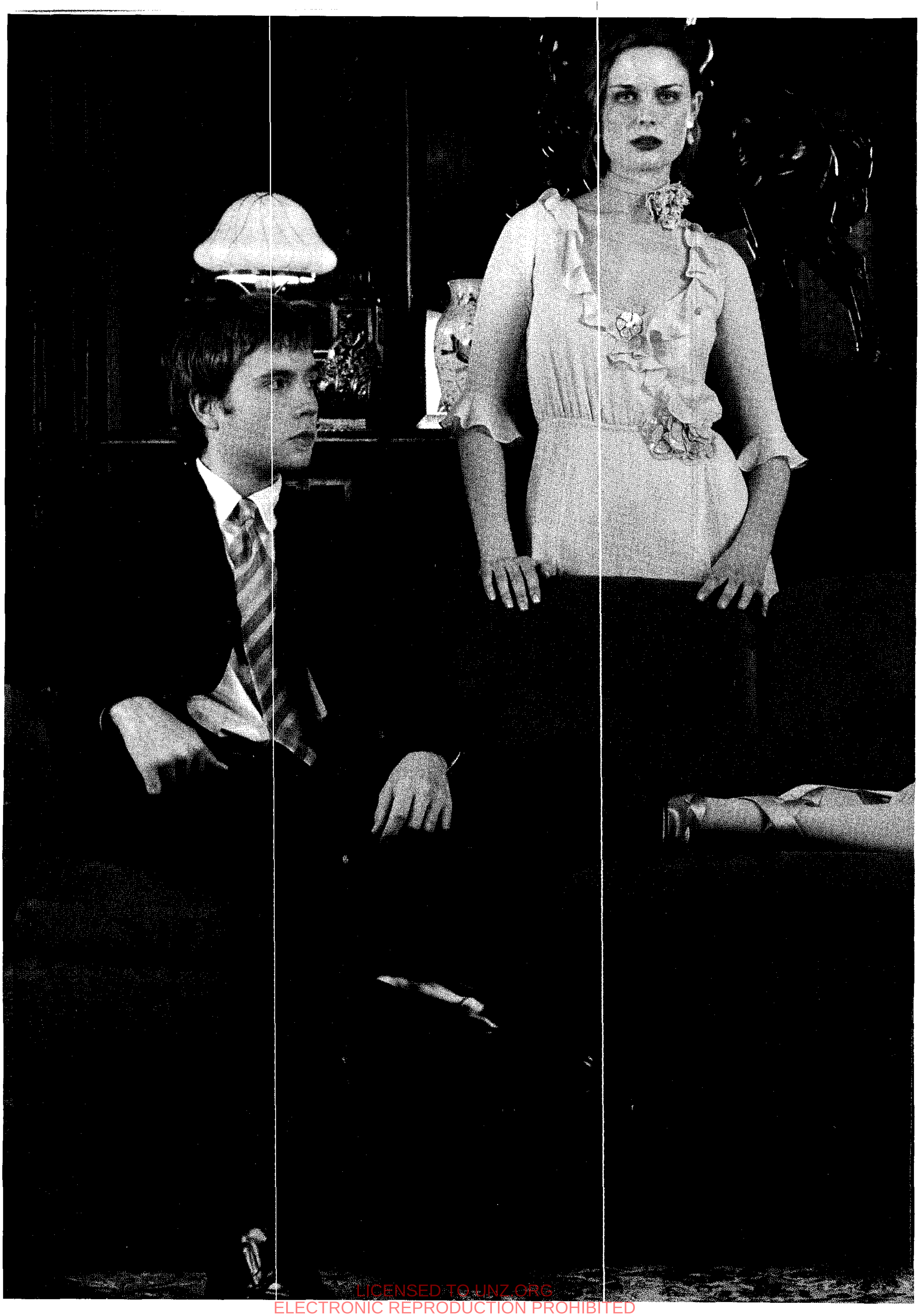
FASHION EDITOR: Eugenie Hanmer
HAIR: Leonardo Manetti for Bumble & Bumble @ Frame
MAKEUP: Tina Turnbow for the Wall Group
FASHION ASSISTANT: Monica Schweiger

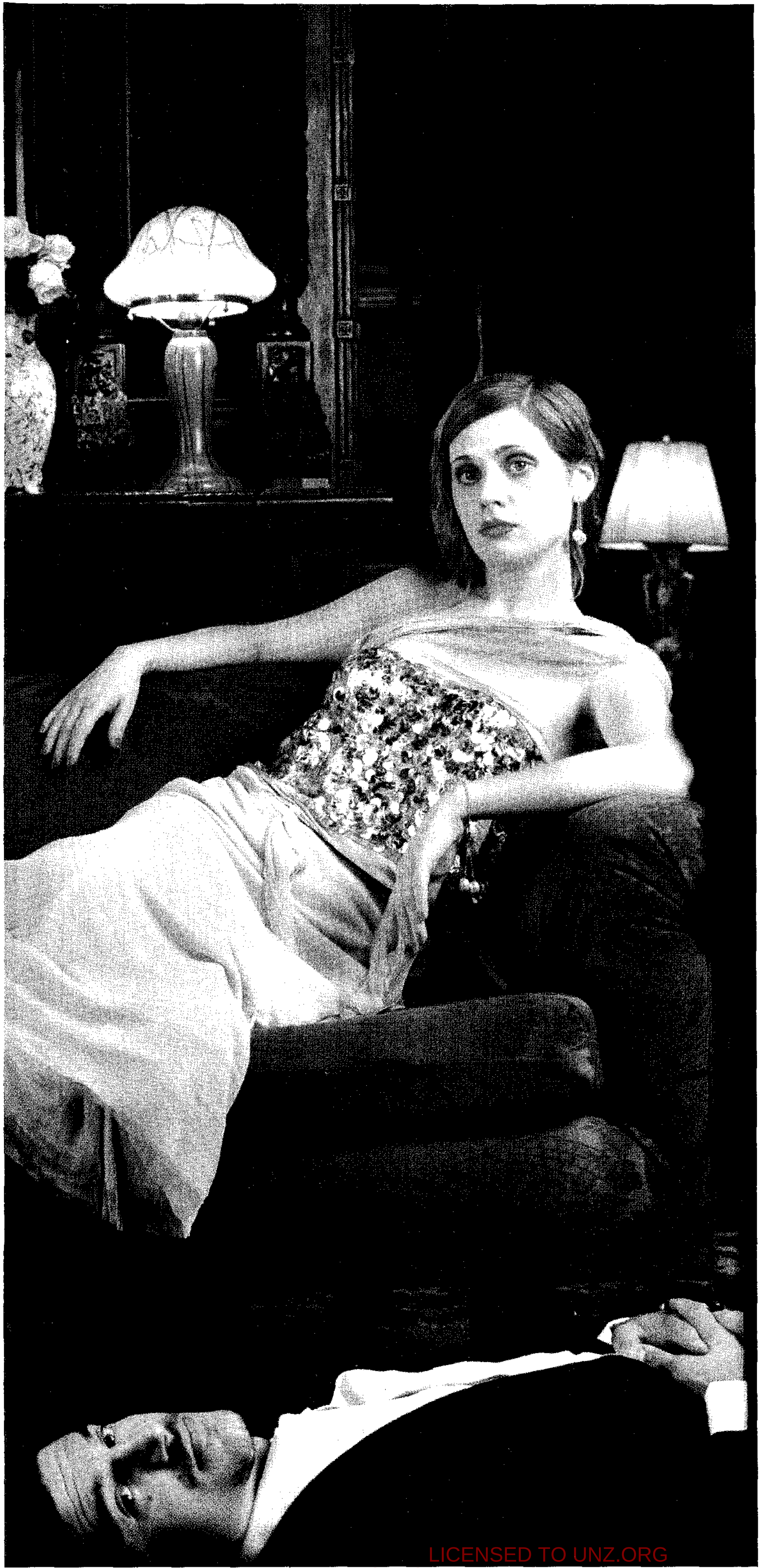


STAGE DOOR

Hollywood's most stylish sister act, Zooey and Emily Deschanel, rendezvous at the National Arts Club. Zooey (a star of last year's *Almost Famous*), who will next appear n Barry Sonnenfeld's *Big Trouble*, and Emily, who will star in the Stephen King miniseries *Rose Red*, wear a ook sure to also make a hit this fall: period-nspired coats and dresses pretty enough to suit any twenty-first-century girl.

At far right, Zooey wears a Prada dress, $2,290, and purse, $420, at Prada. Jimmy Choo shoes, $470 at Jimmy Choo. Shaneen Huxham gloves, $130 (to order, call 212-947-4255). Bergdorf Goodman collar, about $500. Eugenia Kim hat, $282 at Barneys New York. Gerbe tights, $29 at Bloomingdale's and Henri Bendel. Emily, right, wears a Prada cape, $10,100, dress, $1,510, thigh-highs, $228, shoes, $360, and purse, $500, at Prada. Selima hat, $225 at Bond 07. Donna Karan tights, $14 at Lord & Taylor and Macy's. Opposite: Zooey wears a Marc Jacobs coat, $1,400, bag, $760, and shoes, $405, at Marc Jacobs. Shaneen Huxham gloves, $130. Chanel brooch, $415 at Chanel. Eugenia Kim hat, $315 at Barneys New York. Donna Karan tights, $14 at Lord & Taylor and Macy's.





THE GROUP

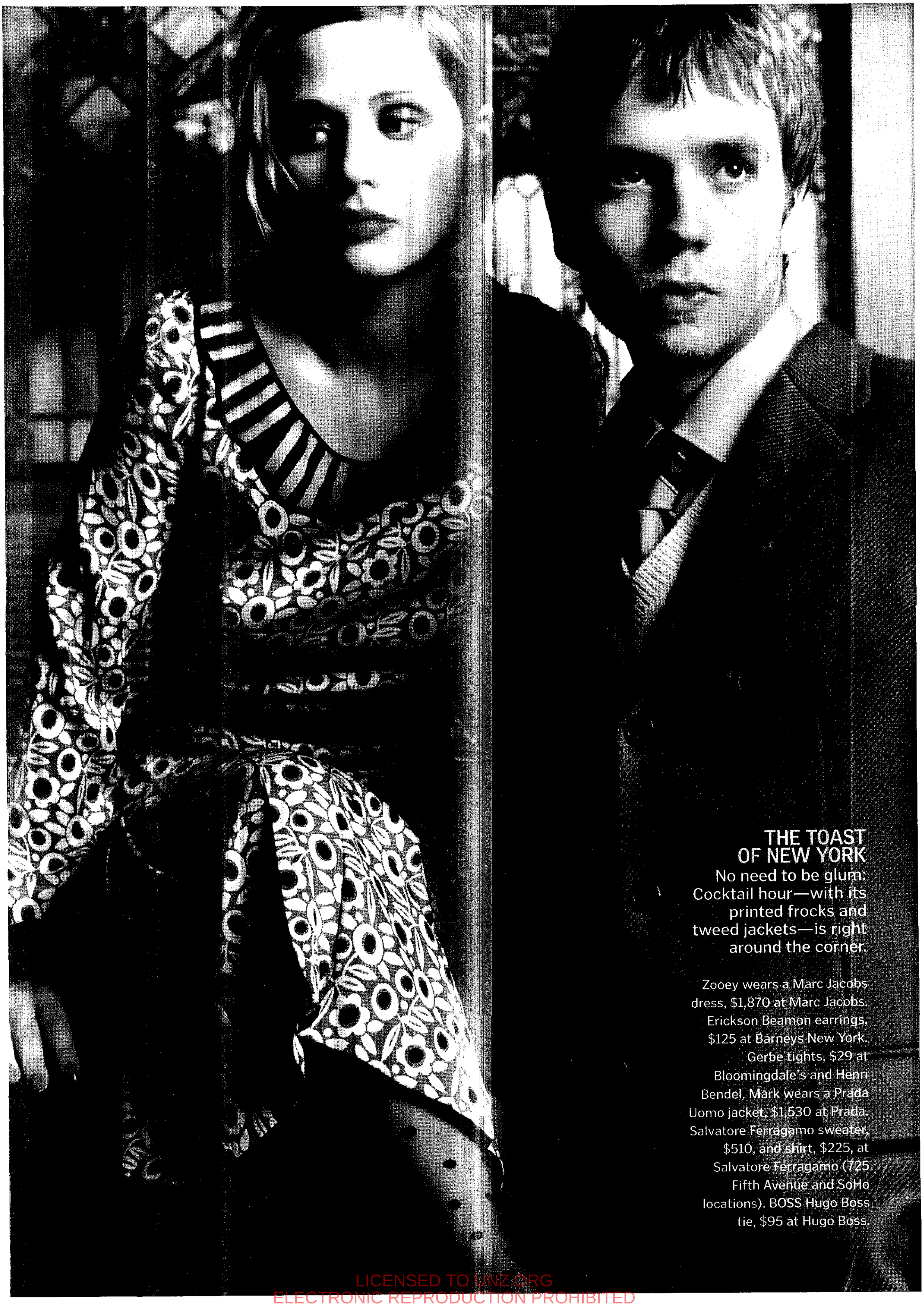
Looking cool and sophisticated—who wouldn't be floored?—the girls make a scene with two other rising stars: Mark Webber, left, who just completed the new Woody Allen film and *People I Know* with Al Pacino, and Andrew Davoli, who will co-star in *Welcome to Collinwood* alongside George Clooney.

Emily wears a Moschino dress, $720 at Moschino. Chanel brooch, $415, and earrings, $185, at Chanel. Erickson Beamon choker, $298 at Barneys New York. Zooey wears a Marni top, $2,985, and skirt, $1,680, at Jeffrey New York. Tom Ford for Gucci shoes, $475 at Gucci. Chanel earrings and bracelet, $130 each at Saks Fifth Avenue. Calvin Klein Hosiery tights, $10.25 at Macy's. Mark wears a BOSS Hugo Boss suit, $795, tie, $95, belt, $85, and shoes, $285, and Baldessarini Hugo Boss shirt, $250, at Hugo Boss. Tie, belt, and suit also at Macy's. Andrew wears a Bally suit, $1,195, and shirt, $195, at Bally.

SMILIN' THROUGH

Emily stays right on cue by keeping one eye on Andrew—and by wearing a delicate dress belted with a slim leather sash.

Emily wears a Louis Vuitton dress, $1,330, and shoes, $410, at Louis Vuitton. Chanel necklace, $980, and bracelet, $250, at Chanel. Bracelet also at Bloomingdale's. Victoria's Secret hose, $14 at Victoria's Secret. On Andrew: Hermès suit, $3,700 at Hermès.



THE TOAST OF NEW YORK

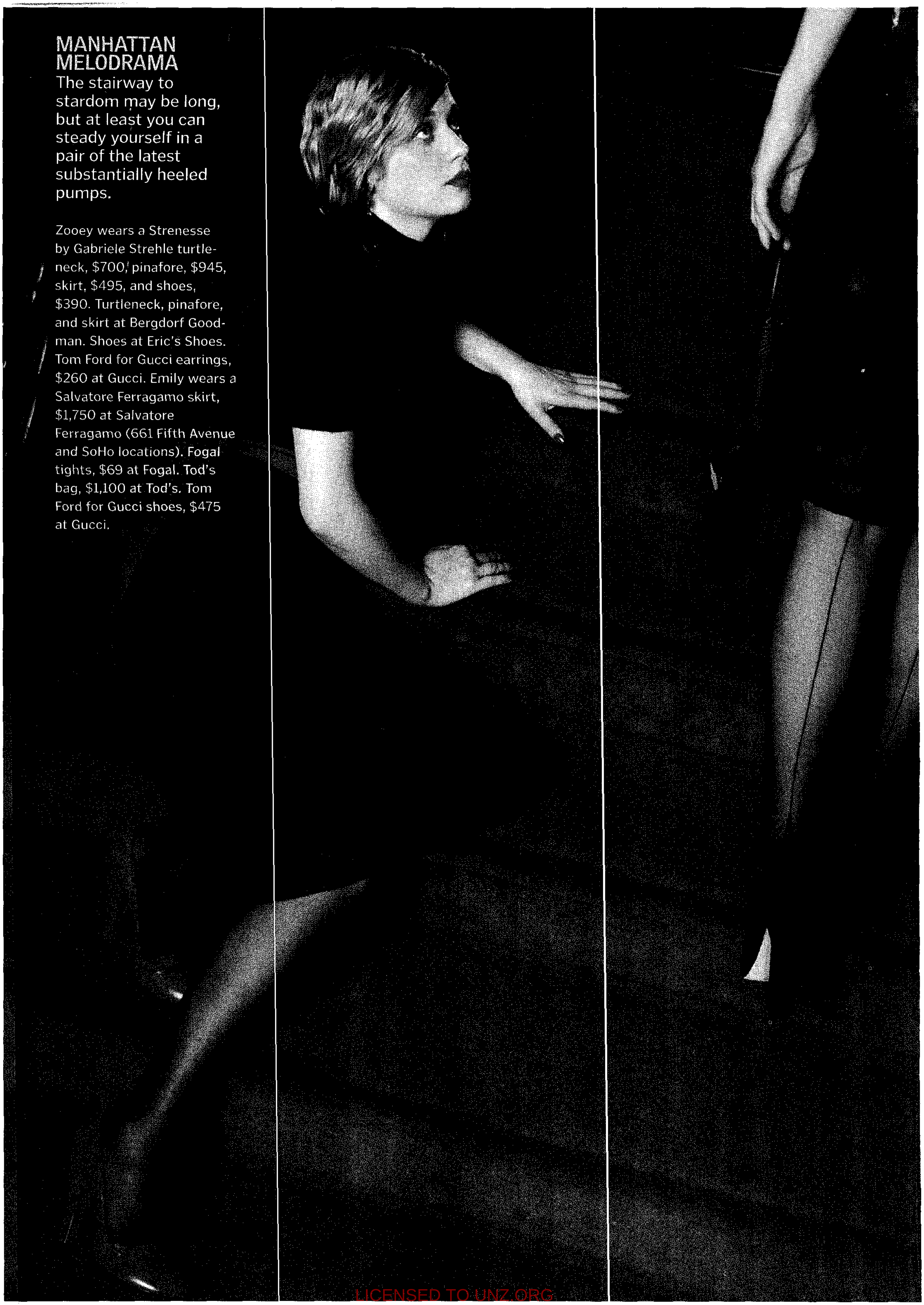
No need to be glum: Cocktail hour—with its printed frocks and tweed jackets—is right around the corner.

Zooey wears a Marc Jacobs dress, $1,870 at Marc Jacobs. Erickson Beamon earrings, $125 at Barneys New York. Gerbe tights, $29 at Bloomingdale's and Henri Bendel. Mark wears a Prada Uomo jacket, $1,530 at Prada. Salvatore Ferragamo sweater, $510, and shirt, $225, at Salvatore Ferragamo (725 Fifth Avenue and SoHo locations). BOSS Hugo Boss tie, $95 at Hugo Boss.

IT HAPPENED ONE NIGHT

It's a fashion waist-land: Harking back to the era of Claudette Colbert and the hourglass figure, the corset belt becomes the center of attention.

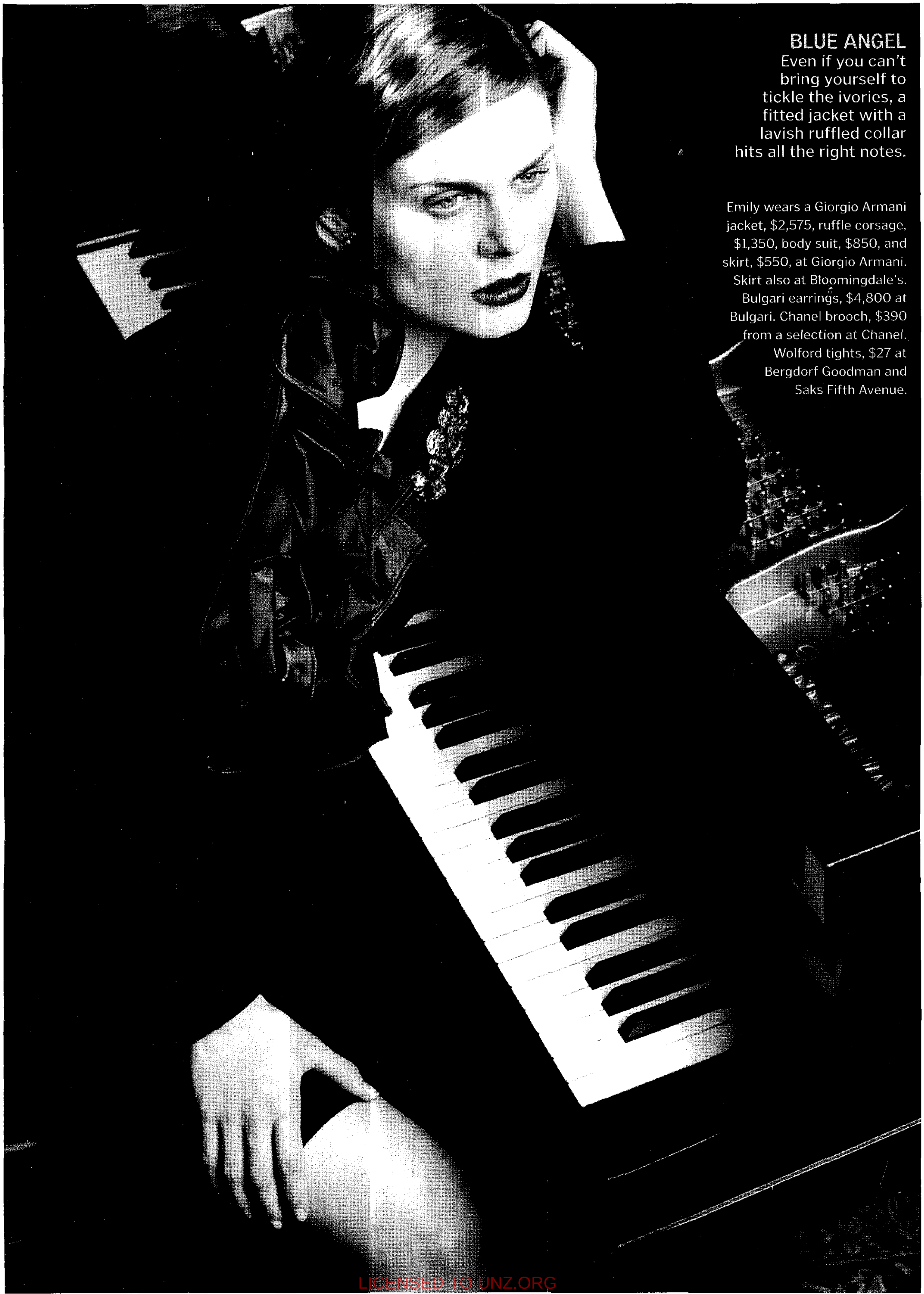
Emily wears a Chanel suit with corset, $3,380, brooch, $350, and pearl necklace, $980, at Chanel. Brooch also at Bloomingdale's. Zooey wears a Chanel dress with corset, $2,480, and belt, $620, at Chanel. Chanel earrings and bracelet, $130 each at Saks Fifth Avenue. Louis Vuitton shoes, $375 at Louis Vuitton. Andrew wears a Giorgio Armani suit, $2,450, and shirt, $325, at Giorgio Armani. Paul Stuart pocket square, $18.50 at Paul Stuart.



MANHATTAN MELODRAMA

The stairway to stardom may be long, but at least you can steady yourself in a pair of the latest substantially heeled pumps.

Zooey wears a Strenesse by Gabriele Strehle turtleneck, $700, pinafore, $945, skirt, $495, and shoes, $390. Turtleneck, pinafore, and skirt at Bergdorf Goodman. Shoes at Eric's Shoes. Tom Ford for Gucci earrings, $260 at Gucci. Emily wears a Salvatore Ferragamo skirt, $1,750 at Salvatore Ferragamo (661 Fifth Avenue and SoHo locations). Fogal tights, $69 at Fogal. Tod's bag, $1,100 at Tod's. Tom Ford for Gucci shoes, $475 at Gucci.



BLUE ANGEL

Even if you can't bring yourself to tickle the ivories, a fitted jacket with a lavish ruffled collar hits all the right notes.

Emily wears a Giorgio Armani jacket, $2,575, ruffle corsage, $1,350, body suit, $850, and skirt, $550, at Giorgio Armani. Skirt also at Bloomingdale's. Bulgari earrings, $4,800 at Bulgari. Chanel brooch, $390 from a selection at Chanel. Wolford tights, $27 at Bergdorf Goodman and Saks Fifth Avenue.

SURE SHOT

Terry Richardson, the gangly, genial photographer from the Lower East Side known for his sexually provocative snapshots, has become a fashion power player. His secret weapon? An instamatic.

By Daisy Garnett **Photographed by Mary Ellen Mark**

TERRY RICHARDSON IS A 36-year-old with a handlebar mustache, long sideburns, and a collection of odd tattoos, including one on his belly that says T-BONE and one on his heart that reads SSA. He's tall and a bit bandy, and he's likely to be wearing faded jeans, Converse sneakers, and giant, slightly tinted aviator glasses. He's seventies-looking, not in a retro hipster way but in a *Starsky & Hutch* way, with a touch of Burt Reynolds thrown in for good measure. He's charismatic and famously attractive to women, despite his somewhat cartoonish demeanor. And much of the time, he carries a small snapshot camera with him, just like one you might take on holiday to record your adventures, which is more or less what he does for a living.

While most fashion photographers travel with a phalanx of good-looking young assistants wielding lights and oversized lenses, tripods, film bags, and reflectors, Richardson arrives on location with a couple of instant cameras, one in each hand, and nothing else. He doesn't design the lighting, doesn't plan his shoots, forgoes Polaroids, and never choreographs poses. He likes to work with little fuss and no entourage. And yet, in the last few years he has shot campaigns for Evian, Eres, H&M, Tommy Hilfiger, Anna Molinari, A|X, Sisley, and now—one of the biggest scores in the fashion world—the fall campaign for Gucci.

"You know how cameras are supposed to symbolize sexual power?" asks the creative director Nikko Amandonico, who has worked with Richardson since 1998 on the Sisley campaigns. "Well, Terry is a big man with a tiny camera. He looks funny. He makes jokes with his camera, and that's how he gets the shots."

Richardson has wielded his point-and-shoot on Faye Dunaway, Catherine Deneuve, Sharon Stone, the Spice Girls, and a great many famous models. His work has been exhibited in galleries in London, Paris, and New York, and he has been published in magazines as varied as French *Vogue*, *Harper's Bazaar*, *i-D*, *Vibe*, *The Face*, and the *Sports Illustrated* swimsuit issue.

"At the beginning," Richardson says, "people laughed at me because I was using snappies. Sometimes, a celebrity would look at my camera and go, 'Oh, I've got one of those.' I'd feel like handing it to them and saying, 'Well, *you* take the pictures then.' But I like using snapshot cameras because they're idiot-proof. I have bad eyesight, and I'm no good at focusing big cameras.

"Anyway," he continues, becoming more animated, "you can't give your photograph soul with technique. I want my photos to be fresh and urgent. A good photograph should be a call to arms. It should say, 'Fucking *now*. The time is ripe. *Come on*.' "

These days Richardson is enjoying what many in the fashion world call a moment. Designers and stylists are entranced by the way he gives a glossy fashion spread a palpable—and somewhat coarse—sexual punch. "He's a modern Helmut Newton," raves Emmanuelle Alt, the fashion director of French *Vogue*.

"We'd run the gamut of slick, finished photography," says Douglas Lloyd, the art director behind the Gucci campaigns, about the decision to use Richardson. "We wanted a rawer energy and more sex appeal, and that's what you find in Terry's work."

"Terry is very much about sex," says Gucci designer Tom Ford, "but what I love about his work is that his pictures jump off the page at you." In fact Richardson has already been confirmed as the photographer of choice to shoot the next go-round for Gucci which will feature Ford's spring 2002 collection.

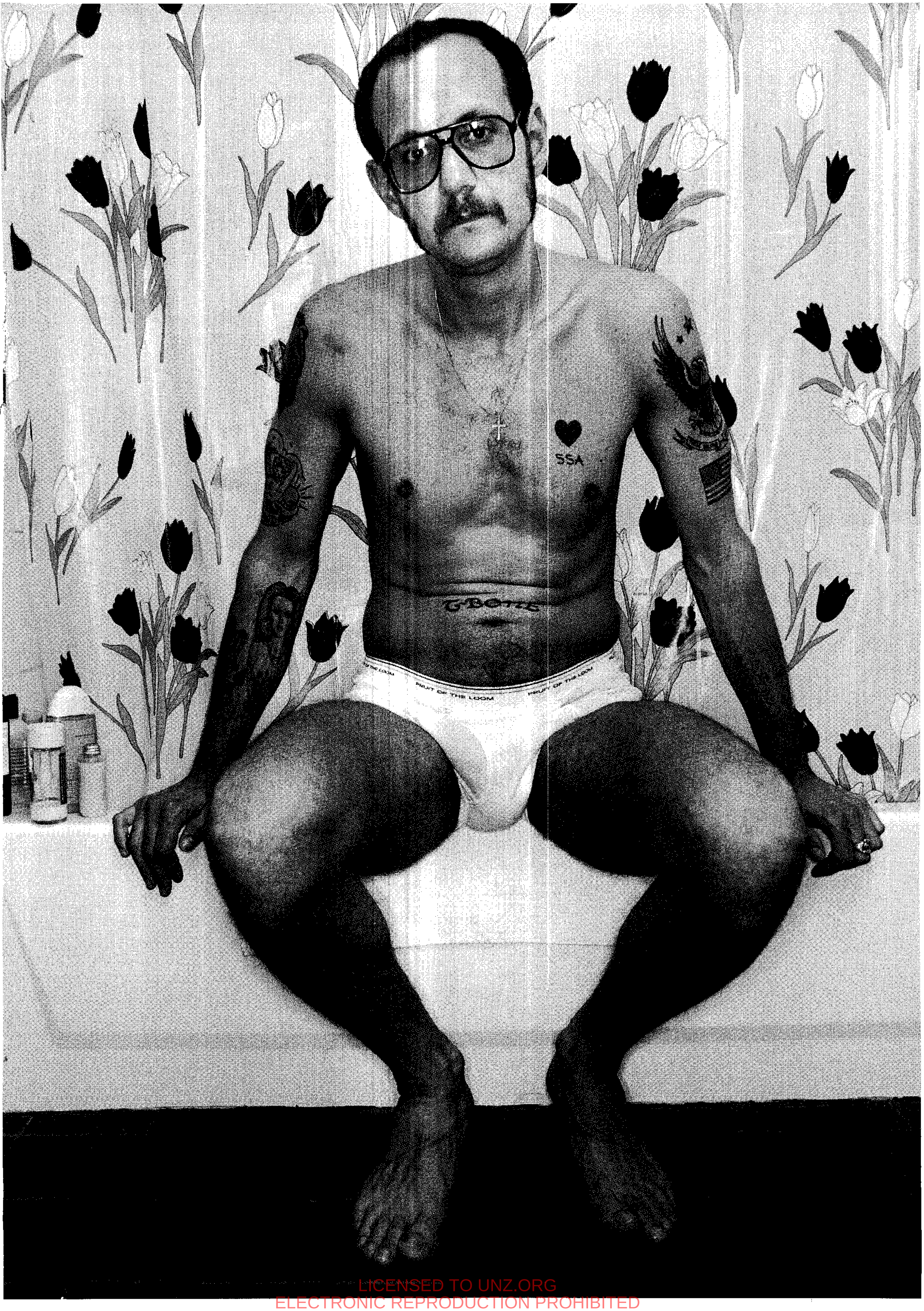
This is what happened the day in June when Richardson received the news:

He spent the morning in his studio on the Bowery—a long space with a white shag pile carpet at one end, a workstation at the other, and a full-length mirror in between—catching up on phone calls and editing prints with his associate Seth Goldfarb. Benedikt Taschen, the iconoclastic art-book publisher, was in touch about the possibility of doing a book. *Harper's Bazaar* called about booking him to shoot a fashion story for Glenda Bailey's first official issue. Then Tom Ford called.

In the afternoon, a band named the Centuries came over to the loft. They were wearing gold and silver lamé outfits, and Richardson photographed them as part of a series he is doing for the French magazine *Self Service*. The early part of the evening he spent with Lenny Kravitz, discussing the next day's shoot when Richardson would photograph Kravitz for his new record cover. Then he went to Sophie Dahl's rooftop party. At the party, a young stylist asked him if he was the son of Bob Richardson, the renowned sixties-era fashion photographer. "Yep," Richardson said, biting into a piece of mozzarella, "son of Bob."

"How is Bob?" asked the stylist. "He's well," said Terry, enjoying his supper. "Still working. Still wakes up with a

Styled by Siobhan Zetume



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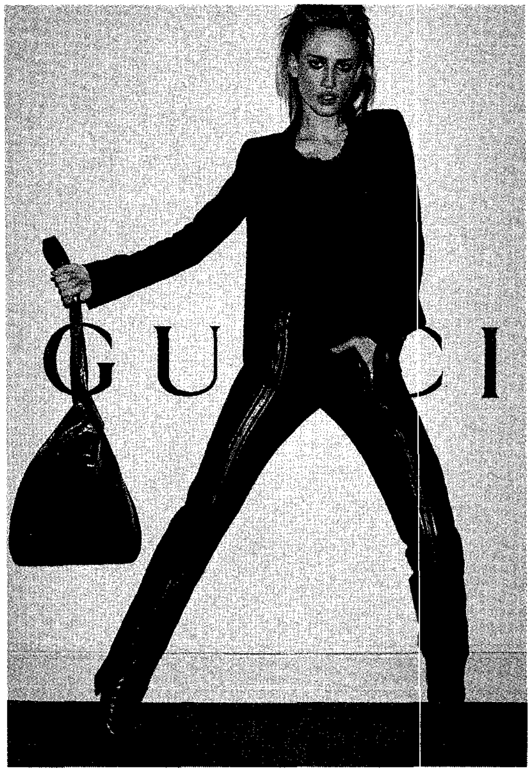
G-BONE
FRUIT OF THE LOOM
FRUIT OF THE LOOM



IN THE BAG: A shot from Richardson's fall 2001 Gucci campaign.

hard-on every day. Pretty good for 74 years old." He demonstrated what he meant with a breadstick, took a snapshot of someone with his Contax, then told a story about a curious wet dream he had had only the night before.

Two days later, I watched as he packed his cameras and his suitcase for a trip to Paris, where he would visit his girlfriend, Camille Bidault-Waddington (a stylist who was named one of the world's most fashionable women by *Harper's Bazaar*), and shoot his next project, a couture story for French *Vogue*, with the model Angela Lindvall. Not too shabby, I remarked. "I know," he said, grinning. "I'll be like, '*Hello*. Hello! Only me. *Bonjour!*' "

"I don't think Terry can believe his luck," says the British stylist Cathy Kasterine. "A lot of photographers become frustrated once they've shot a few big campaigns and done their fair share of fashion stories. They don't know what to say about fashion anymore. But not Terry. Every photograph for him is an adventure." She starts to laugh.

"Sorry," she says, "I was just thinking of how he looked when we first worked together. It was during his American-professor phase; he was wearing huge corduroy trousers and an English tweed jacket. This was in the bowels of Florida, at a nudist camp, where we were shooting an accessories story for *Nova* magazine. But that's Terry. He makes you laugh; his photographs make you laugh."

Still, much of the work Richardson is famous for is provocative and confrontational: a close-up of Richardson performing cunnilingus; a nude portrait of a bruised young woman crying on his bed; a close-up crotch shot of a woman wearing pink polyester underpants. One of his early assignments, a startling advertising campaign for the British designer Katherine Hamnett, captured a young woman staring at the camera with a frank, unashamed look. Her legs are open, showing a profusion of pubic hair. The photographs, after causing a stir in Britain, where they were published, provided Richardson with his first big break and foreshadowed the controversial "kiddie porn" Calvin Klein campaign.

> "It's the most **amazing feeling** when you are shooting something that you know is good: It's like **great sex.**"

AS DISTURBING AS SOME OF HIS IMAGES CAN be, Richardson himself seems to generate general goodwill from everyone he works with, from corporate giants who entrust him with their commercial campaigns to notoriously fickle editors-in-chief. "You can be afraid of Terry and his work if you look at the stuff he does privately," says Alt. "As a woman, I found those pictures really scary. But I think he can approach chic very easily. And he is very sweet and charming—he's very fun to work with."

But how, the industry wondered, would his informal snappy style sit with the Gucci team—Douglas Lloyd, Tom Ford, stylist (and recently appointed French *Vogue* editor) Carine Roitfeld, hairdresser-to-the-stars Orlando Pita, and makeup artist Tom Pecheux? The Gucci campaigns of the recent past had all been famously polished: Mario Testino's sleek and perfectly accessorized beauties, Alexei Hay's yoga-in-stilettos desert series, and the postmodern Marilyn-inspired Kate Moss, all creamy and bleached, by Inez van Lamsweerde and Vinoodh Matadin.

The initial reports weren't positive. Fashion-world sources said Tom Ford visited Richardson on-set, hated what he saw, stormed off, and cut the shoot from six days to four. One or two models had been sent home early; others, the story went, had been made to cry.

"No shoot is without its process," says Lloyd. "Terry hadn't worked with the Gucci team before, so it took a while fo him to develop a shorthand with them.

Richardson admits that it was struggle at first. He wasn't getting goo work done in the studio, so instead h took a small team back to his hot room. He began simply messing abou with his cameras, using the models an a bit of available space between th door and the bed. The result is arres ing, simple, and direct: two girls and guy, photographed singly and togethe in the corner of an anonymous, cheapl carpeted, white-walled room. Something is either about to happen or ha already happened—and that somethin is clearly sex.

"Terry was just like, 'Okay, this is th campaign.' I don't know which images h shot where, with what cameras," say Lloyd, laughing, "but Tom and I wer thrilled with the results. It's rare that w reconfirm a photographer this early, bu we booked Terry to shoot the next campaign before these ads even broke."

The Gucci shoot is a good case study o the Richardson technique. Almost ever shot poses the question *How did he ge that?* "You have to take a risk," Richardson says, simply. "That's how you ge something beautiful. It's the most amazing feeling when you are shooting something that you know is good: It's lik great sex."

And when it's not good? "Well," h says, "sometimes you have to do a littl bit of cheerleading. But often things jus happen. People like to perform in fron of the camera." He stops and listens t himself. "Especially if I'm in my Speedo he says, unable to resist.

UNEXPECTEDLY, I DISCOVER FOR MYSELF HOW persuasive he can be. One evening scheduled to look over some of Richardson's early work with him, I arrive at hi loft late, my face freshly swollen and blu from a bicycle accident. He makes me an ice pack and shows me the large sca above his nose, the result of a fight whos outcome was decided with a broken bottle. Of course, he says, he has to take quick photo of my ghoulish face. O course, I respond, anticipating that he'l take one or two snapshots of me and m bruises in front of his white wall.

He begins by shooting a lot quickly, reloading film in one camera while snapping with another. He darts about, ofte sticking himself in the frame next to me He doesn't issue instructions as much a

photo: Jason
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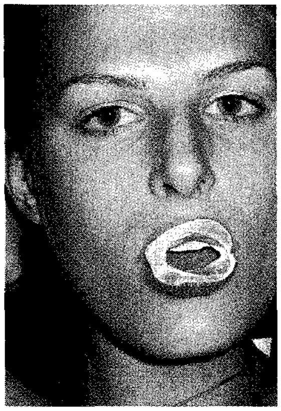


SHUTTER BOY: Clockwise from top left, a 2001 self-portrait with model and bear; Kate Moss, photographed for *Harper's Bazaar*, June 1997; a bleached-blond Terry in his teenage years; a quick snapshot of a model with bubblegum.

express enthusiasm—and not the *yeah, baby* sort. "God, I love taking pictures," he says as he begins to find a line of energy between us. I am usually awkward in front of the camera, and I am self-conscious about my body, even on a good day, but within five minutes of the first frame, I've taken my top off. Why? Because he suggests it ("I love women's bodies," he says to me later, as in, *Duh, well, of course*) and because, amazingly for me, I feel comfortable. It's like we're in cahoots, spoofing what has gone on for years between photographers and their prey. And so, for whatever reason—Terry being Terry—he's created yet another series of images that might well make you wonder how he got a bruised woman, clearly not a model, to take her clothes off against a white wall.

IN ONE SENSE, TERRY RICHARDSON WAS BORN to be a photographer. His mother, Annie Lomax, worked for years as a stylist, and his father's work in the late sixties and early seventies was as important as Richard Avedon's and Helmut Newton's in terms of changing fashion photography. The elder Richardson's photographs hinted at narratives in which the models became characters, and the viewer—cast as a voyeur—was used to complete the story. Although Terry's work does not look like his father's more iconic images (Bob's photographs are a lesson in composition, whereas Terry's work celebrates the accidental), they share a preoccupation with documenting their own experiences. "I don't know anything about fashion," Bob Richardson tells me when I track him down in Los Angeles by telephone. "I just liked taking photographs of people and situations," he continues, being deliberately deflationary.

And yet he and Lomax led a pointedly fashionable life for a time, traveling between Paris and New York and being part of that small circle of people who didn't just dabble in sixties grooviness but played an important role in creating it. The marriage fell apart when Bob Richardson, then 41, began an intense four-yea love affair with a 17-year old Anjelica Huston.

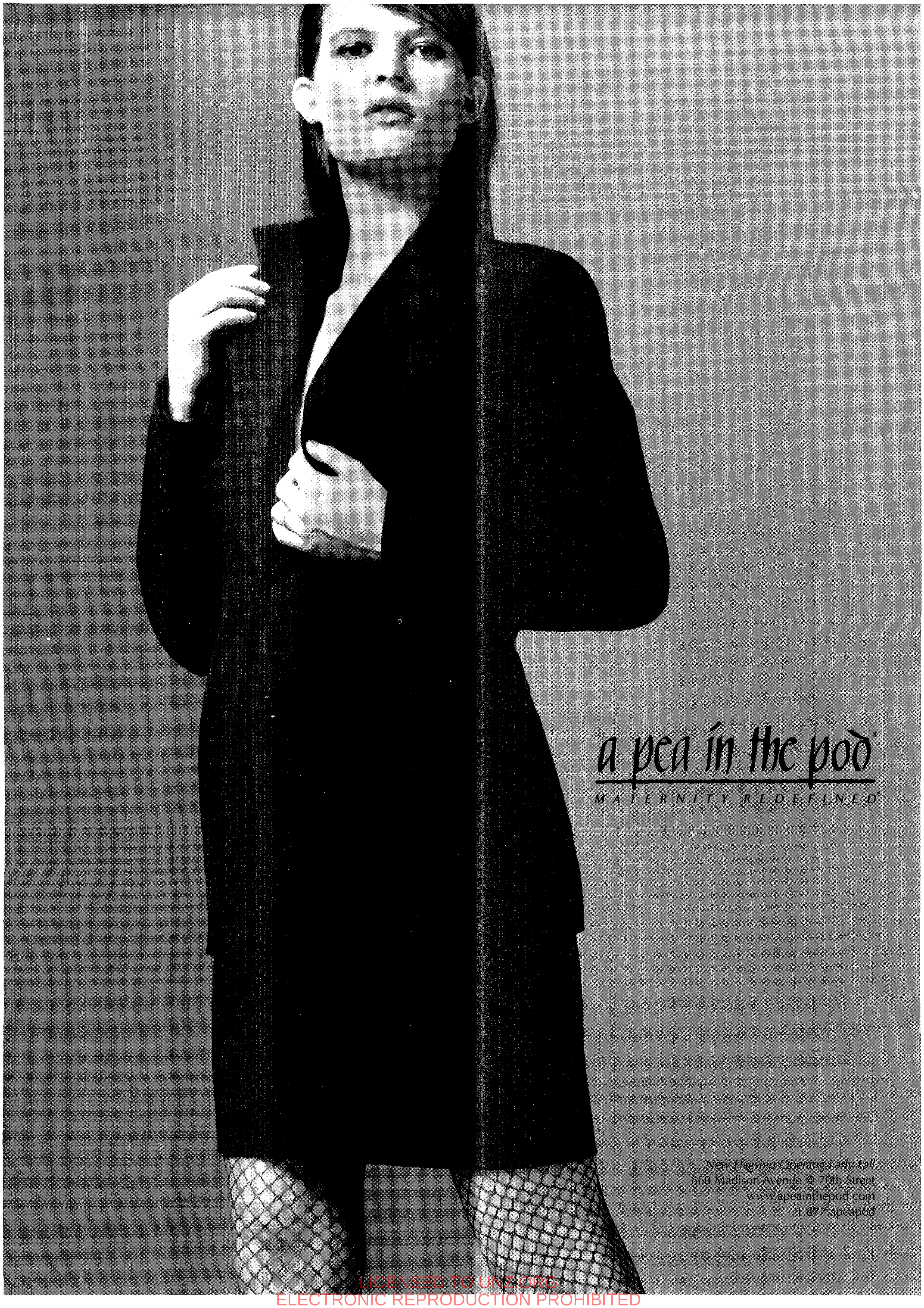
"Anjelica was cool. Sh was like an older sister says Terry, when I ask hir about his early childhooc "It was a funny time. mostly stayed with m mom. I remember as a little kid looking out ont the terrace of our Jan Street apartment and seeing her making out wit Kris Kristofferson." Bu their life wasn't jet-set fo very long. After a stint i the West Village, Loma moved to Woodstock married a musician, relocated to Los Angeles, an finally settled in Ojai, California. The last move wa triggered by a serious ca accident she had in L.A., on the way t pick up her young son from one of hi twice-weekly sessions with a therapist. " was always getting into fights and bein thrown out of school," explains Richardson. He pauses. "It was quite heavy," h says, referring to his mother's acciden "She was in a coma for three weeks, plu shortly after that my stepdad's recor deal started to fall apart. Basically, ou life became food stamps and welfare all o a sudden."

Among the glossy magazines o Richardson's coffee table is a mock-up o a book with the title *Premature Ejaculation*. It is full of photographs Richardson took when he was a teenager in Ojai. "M mom gave me a snapshot camera, and took pictures for the fun of it," he explains. "I lived on Signal Street, and m best friend and I started a gang calle the Signal Street Alcoholics"—hence th SSA tattoo. "My mom would come hom and there would be twenty kids smokin pot and drinking and screwing. I wa selling weed and playing in a rock band I took the pictures goofing around They're punk-rock snapshots. They lool like the stuff I do now," he says proudly.

The photographs are much quiete than they perhaps sound, and althoug they have been taken with a steady hand there is no trace of a show-off behin them. They are affecting images of kid hanging out, making out, getting high and lying around. Most of the people i the photographs, Richardson tells me are now dead from drugs and self-destruction.

"No one encouraged me to continu taking pictures. No one ever said to kee

Photographs courtesy of Terry Richardson



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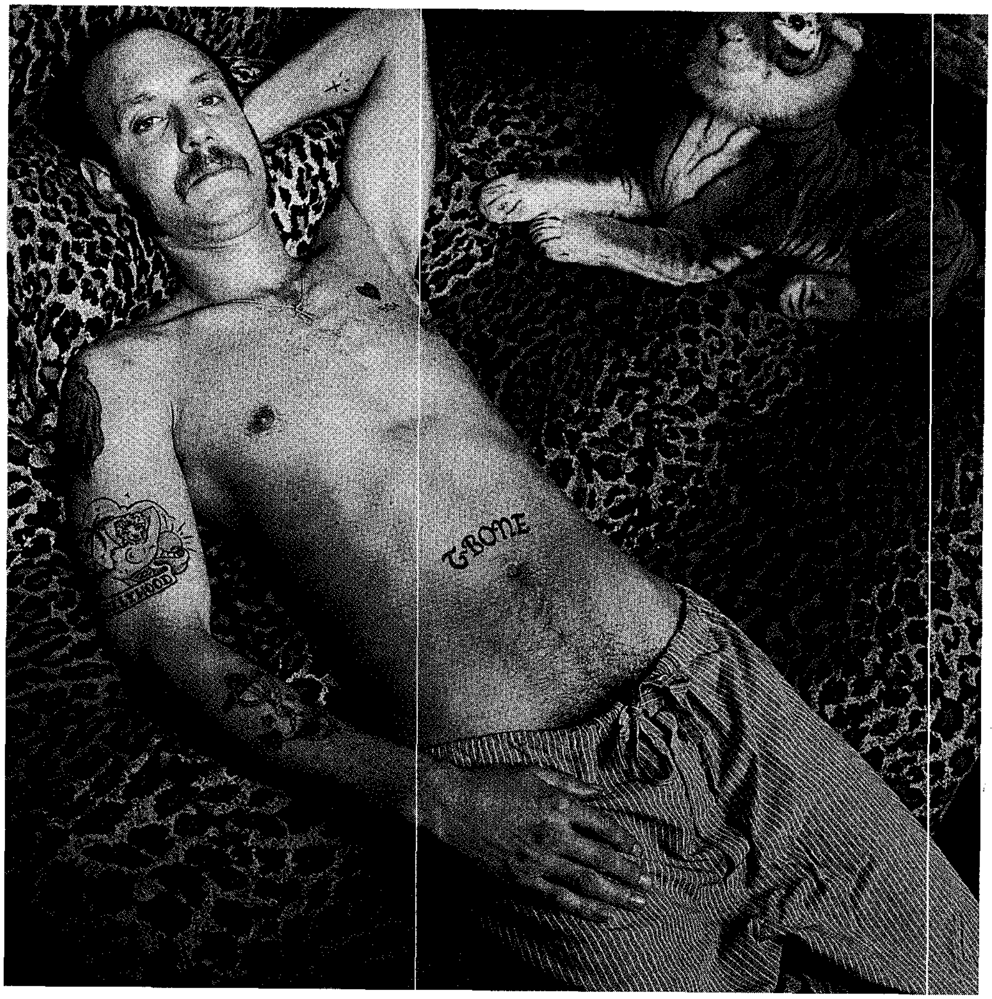


> “He strongly believes that if you’re **lucky enough to have a babe** like Frankie Rayder in a black bikini in front of you, *surely* you’re goin to encourage her to **pull her swimsuit down** a little.”

doing it,” Richardson says without bitterness, “and so I stopped.” He moved to Hollywood, worked as a busboy in an English pub, and played bass guitar.

Meanwhile, his father—whose own career had long since unraveled, ending in a battle with drug addiction, a period of time living on the streets, and struggles with schizophrenia—had moved to San Francisco and found work in telemarketing. Tired of L.A., Terry joined Bob and began to take photographs again. “I had done some photographic assisting in L.A. to make some money,” he remembers, “and I thought, ‘Fuck it. If these people can make a living doing it, so can I.’ So I began taking pictures and getting a portfolio together. I would sit with my dad and edit film and drink red wine with some music on. My dad taught me cool things—like that you should always have a flashlight, extra batteries, and a corkscrew in your camera bag. One day he said to me, ‘You should move to New York and become a fashion photographer.’ ”

And so he did. Not only that, he met and married a successful fashion model, Nikki Uberti. They became cult figures in the East Village, appearing in underground movies and taking off and returning from road trips to Middle America. The combination of their adventures, much of which Richardson captured and exhibited, and Uberti’s gloriously unselfconscious approach to nudity, resulted in some of his most famous images.

“They were just pictures of her and of our friends and of our life,” Richardson says about their collaboration. The carefree times, however, didn’t last. The couple divorced in 1999, and later that year Uberti was diagnosed with breast cancer and underwent chemotherapy and a mastectomy. She has since become active in helping create awareness about the disease. Richardson is still visibly emotional about their relationship and kee his thoughts about it private.

“I always take pictures of everything i my life,” he says. “But I don’t change th way I shoot if I’m working for a mag zine. Of course, someone has done th model’s hair, and, yes, you’re selling product if you are working commerciall but that doesn’t mean the pictures aren personal. My mood affects every pictu I take. Every time I photograph som one, whoever it is for, I’m trying to g them to expose something about the selves, but I’m also putting myself in th picture, *too.* You have to make yourse vulnerable in order to capture somethin about the subject. You don’t get it eve time, but when you do”—Richardso pauses and shakes his head—“it’s beaut ful. There’s nothing else like it.”

Richardson’s work—especially his ea lier, grittier shots—has been label heroin chic, but the term is misleadin Richardson’s photographs are celebrat ry; they’re fun. He strongly believes th if you’re lucky enough to have a babe lik Frankie Rayder walking into the suns in kinky boots and a black Ursula An dress bikini in front of you, *surely* you’ going to encourage her to pull her swim suit down a little.

When I ask him if he thinks of himse as a photographer or an artist, he laugh and says that he’s a rocktographer. Aske when his last creative moment was, h says, “An hour ago,” and issues a dirt laugh. “Who were you photographing?” query. “I wasn’t,” he says, “I was by myself and there is a glint in his eye. “When wa the last time you got away with bullshitting someone?” I continue. “Right now he says. “How often do you get away wit it?” “Every day!” he replies with total plea sure. “Your fantasy?” I ask. “To direct film,” he says. He’s already directed musi videos for Death in Vegas, Primal Screar and the Jon Spencer Blues Explosion, a of which have firm cult followings. I as him if the film will tell his story. “I guess he says. “Yeah. I mean, I can’t write a fucking postcard, but my dad says the thing t do is just to do it, so that’s what I’ll have t do. Just do it.” “Who would play you?” ask. “Billy Crudup,” he replies withou hesitation. Why him? He shrugs an takes a bite of his sandwich. “Because he cute and he’s got a mustache,” he says. “It as simple as that.” ∎

Add a splash of color to your life.

What is it about that color red? It's magnetic. From magnificent sunsets to sensuous lips, red commands your attention in a way no other color in the spectrum does. It's easy to see why red is the most popular flag color in the world. Indeed, red is often considered "the color of colors." Is it any wonder that Campari®, "the apéritif of apéritifs," is hued with the brilliance of a red, red rose? (And yes, we are showing you our true colors: Campari's redness is all natural.) Now one may wonder, are there other reasons as to why Campari is red? Fact is, the similarities in attributes of both Campari and red are legion.

Where to begin?

For starters, Campari is an apéritif, which is derived from the Latin word, *aperire,* meaning "to open." It's perfect for whetting one's appetite, starting a conversation, and beginning the night. Red, too, symbolizes beginnings. It's the first color in the rainbow (ROYGBIV, anyone?). Red is also supposedly the first color perceived by Man. Not only that, red was the first color to find a name in almost all the early languages. Even the first man, "Adam," was fashioned out of red clay.

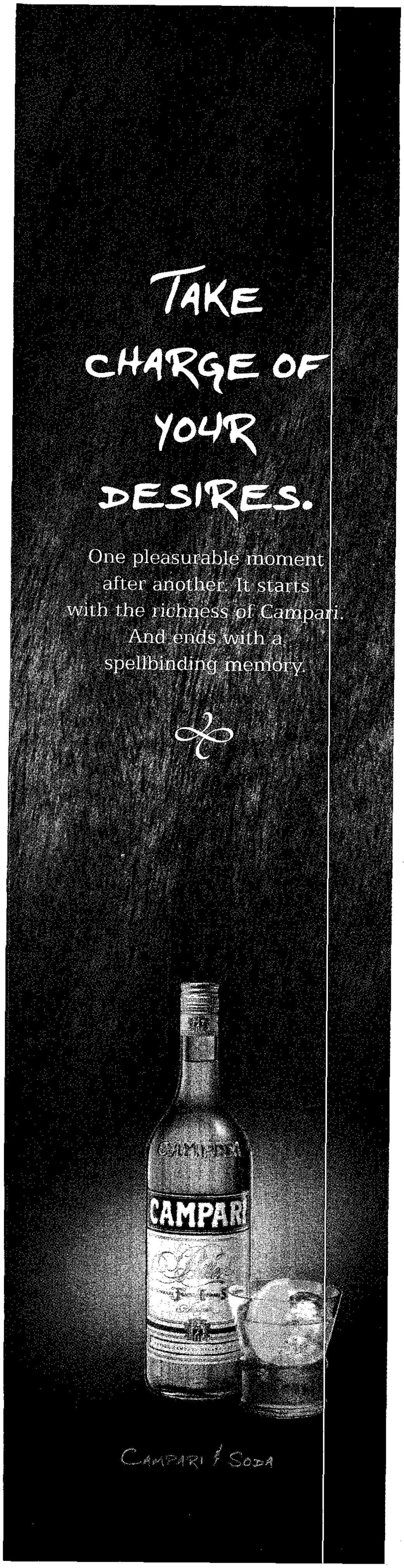
Simply complex.

Red has something else in common with Campari: complexity. With 68 tantalizing herbs and spices, the taste of Campari is as complex as they come. The color red, too, is not as simple as it appears. Like the two-faced Roman god, Janus, (who is also the god of beginnings), red has a dual nature. "Seeing red" is a colloquial way of saying you're angry, but red is also the color of love (is any other color allowed on Valentine's Day?). For many, red connotes speed (just check out most of the sports cars on the road); ironically enough, red also means stop, as in stop signs and stoplights.

Color me hungry.

The apéritif's main goal in life is to arouse your taste buds, to excite it for the delectable delights that are to come. Amazingly enough, red has the same effect. You see, just the mere perception of red enhances the human metabolism by 13.4%. The general effect of red is stimulating and appetizing (at least on those who aren't color-blind, of course).

Now these may or may not be the reasons as to why Campari is red. But one thing's for sure, whether you're home or out painting the town, um, red, Campari certainly makes for the most refreshing apéritifs, not to mention the most elegant nighttime lounge drinks.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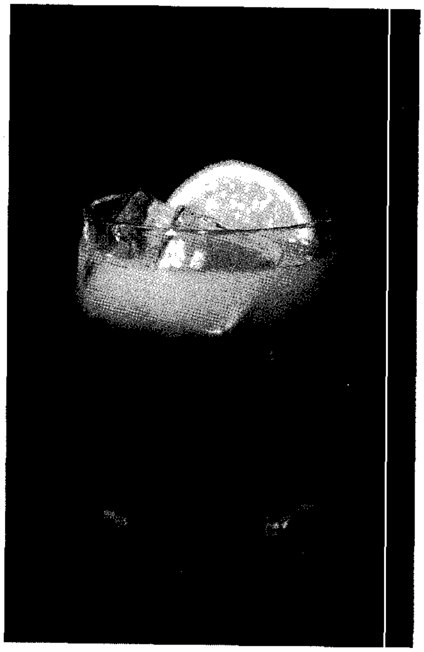
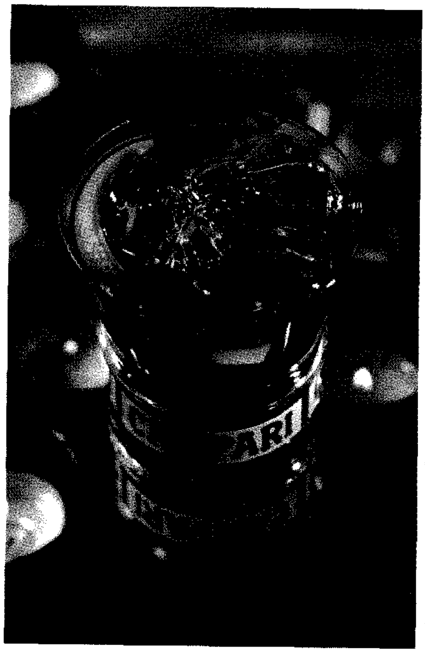
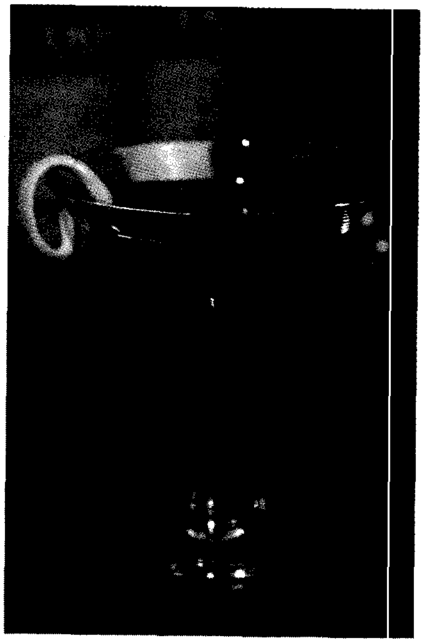
Well-red recipes:



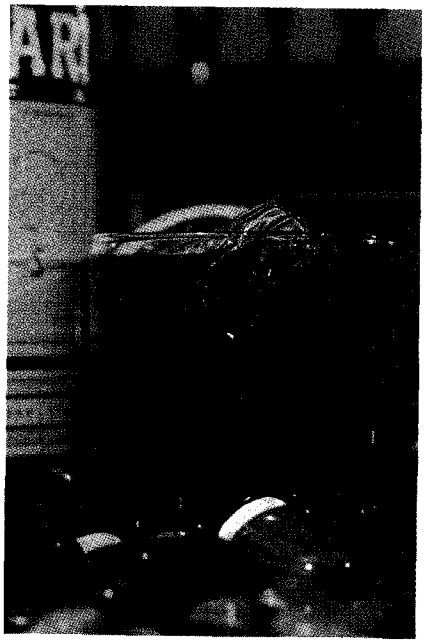
Campari & Orange
In collins glass, blend 1/3 Campari with 2/3 chilled orange juice over ice cubes. Garnish with a slice of orange.



Campari Citrus
In rocks glass, combine 1/2 Campari and 1/2 SKYY Citrus Vodka over ice cubes. Add splash of orange juice and triple sec. Garnish with a slice of orange.



Negroni
Combine 1/3 Campari, 1/3 Gin and 1/3 Cinzano Rosso Vermouth. Shake, then pour into a martini glass. Garnish with a slice of orange.



Americano
1/2 Campari and 1/2 Cinzano Rosso Vermouth over ice. Add a splash of club soda. Garnish with an orange peel.

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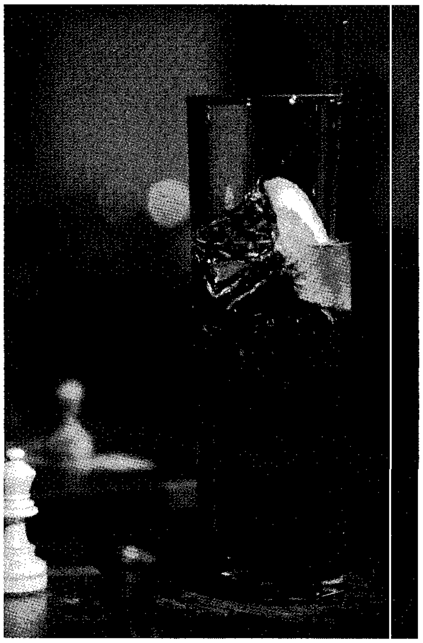
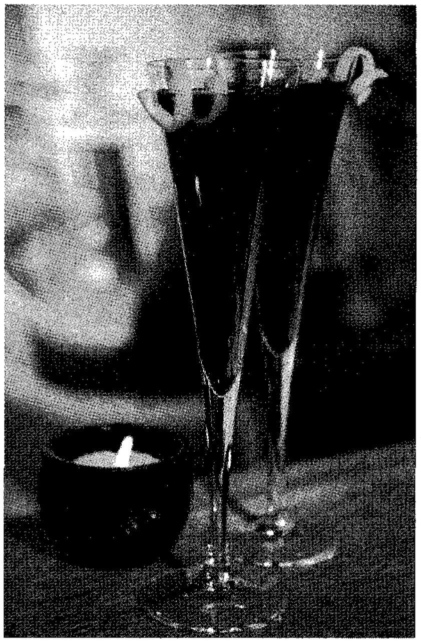
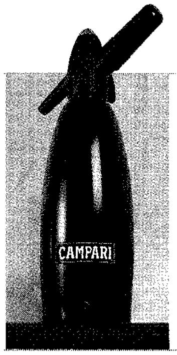




Campari & Soda
In highball glass, mix 2/3 Campari with 1/3 chilled soda water over ice cubes. Garnish with a slice of orange.

Champari
In a fluted glass, pour 1/3 Campari, 2/3 Asti Cinzano sweet sparkling wine. Garnish with an orange twist.



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FERRAGAMO'S NEW FRONTIER

How does a 78-year-old Italian fashion institution update its image? In the case of Salvatore Ferragamo, it goes where the action is: SoHo. A behind-the-scenes ook at the birth of a boutique.

By Amy Larocca

Photographed by Nigel Parry

THE FULL MASSIMO Massimo Ferragamo, with a brace of workmen at the site of the new SoHo boutique.

SOMETIME BACK IN 1998, Massimo Ferragamo, the 43-year-old head of Salvatore Ferragamo's U.S. operations, decided to open a boutique in downtown Manhattan. Massimo is so polished—permanently tanned, immaculately dressed, with a buttery Italian accent—t's easy to forget the shoe giant's humble beginnings: Massimo's father, Salvatore, was a cobbler from a tiny Italian village who arrived in the United States in 1915 at the age of 13 and quite literally built the business by hand. Since the fifties, the company has been a venerable presence in New York—Marilyn Monroe used to buy her shoes at the boutique. And that presence has grown in recent years: Ferragamo opened a 14,000-square-foot women's store on Fifth Avenue in 1996 (the company recently acquired the Banana Republic next door and plans to expand into it) and a 2,500-square-foot men's store in Trump Tower.

But Massimo, along with the rest of his family, thought it was time to update the company's image, to begin revamping the boutiques—all 350 of them, a process that looked to be both long and expensive. "Why?" asks Massimo. "Why is, because Salvatore Ferragamo looks for the best locations, always. It takes Ferragamo extra time, because we are very stubborn about locations." He wanted SoHo, and he wanted a corner.

MAY 2000 A location, at the corner of Greene and Spring Streets, is found after an exhaustive search of the neighborhood's listings. "I dreamed out loud to our real-estate agent that it would be available," says Lynda Abdoo, senior vice-president and retail director at Ferragamo. The space is inhabited by a clothing store called Laundry Industry, known mostly for the giant fish tanks in its windows. But Ferragamo's agent is determined: She tracks down Laundry's owner in Amsterdam and makes an offer. The deal is closed by October.

LATER THAT MONTH An architect is selected. "We want to be modern without being avant-garde," Massimo explains. This is a company, after all, that has its most loyal following among well-heeled ladies, who swear by Ferragamo's classic bow-tied pumps.

Eight architects are interviewed for

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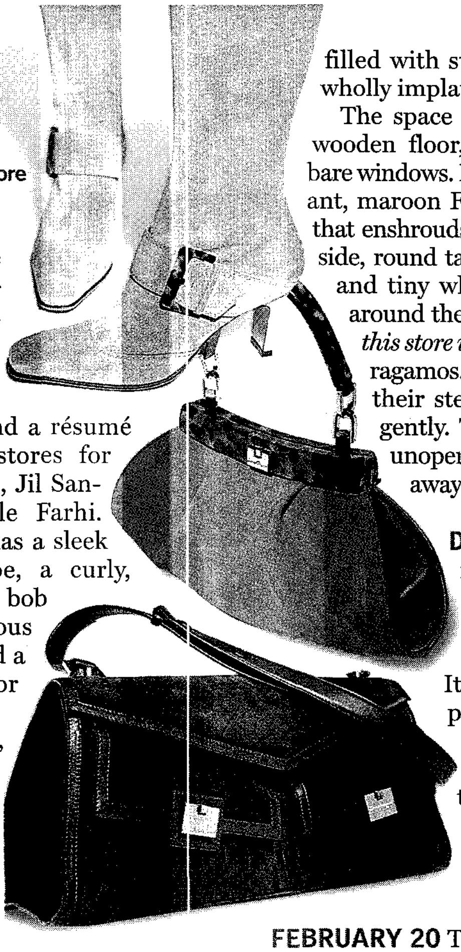


THE A-LIST: From top, boots, $610, purse, $650, and shoulder bag, $950, all at Salvatore Ferragamo stores.

the job; four are invited to submit proposals. The winner? Michael Gabellini, who has a SoHo firm and a résumé that includes stores for Giorgio Armani, Jil Sander, and Nicole Farhi. Gabellini also has a sleek Prada wardrobe, a curly, shoulder-length bob that is impervious to humidity, and a propensity for wedge-heeled shoes and long, conceptual monologues. Ask him how he won over the Ferragamos, and he describes "an interpretive process with respect to the evolution of their collection, something which was really approaching the spatial aspects directly related to how the product groups are now being evolved."

The Ferragamos are sold on his visions of filtered light veils, saturated luminescent planes, and rhythmic lines of direct light. Custom mannequins! Sheer chain-mail window dressing! The family taps Gabellini to update all the stores, beginning with simultaneous projects in SoHo and Venice.

EARLY NOVEMBER Construction begins, and Gabellini experiences the most frustrating event of the process: The Landmarks Preservation Commission forbids the use of walnut on the exterior of the store. "I've left this, emotionally," he says, "but I do believe that walnut on the outside would've provided more depth and warmth and material integrity."

NOVEMBER 29 The project's grand kickoff: The Ferragamo family invites 40 fashion editors down to the empty building on the corner for a holiday dinner. The luxury-brand explosion is in full swing (Chanel's SoHo-store opening was scheduled for that week), and as the Town Cars clog the block and editors desperately shield their shoes from the rain, the idea that SoHo was ever filled with starving artists seem wholly implausible.

The space is raw, with a roug wooden floor, stripped walls, an bare windows. But outside there's a giant, maroon Ferragamo scaffoldin that enshrouds the building, and inside, round tables have been set u and tiny white lights are strun around the ceiling. "*We will ope this store in May!*" cheer the Ferragamos. Their guests tuck int their steaks and smile indulgently. Thoughts of the still unopened Prada store a bloc away dance in their heads.

DECEMBER One of th materials Gabellin has decided on, nicke silver, proves to b very hard to come b It turns out the European Union has decide to use the very sam material to manufacture euro coins, resulting in a worldwid shortage. The shipment is delayed.

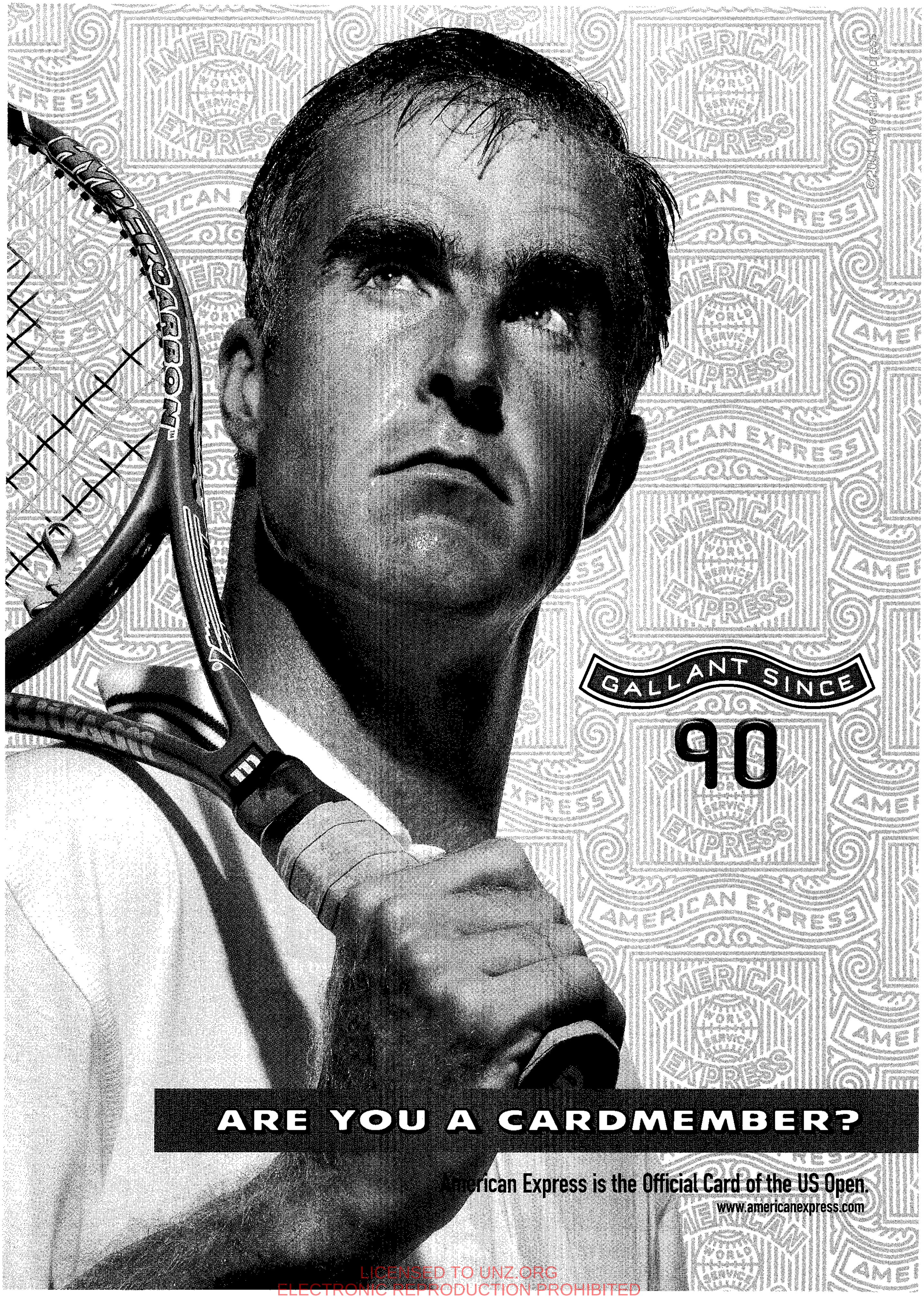
FEBRUARY 20 The space is a cacophony of exposed brick and insulation, wit plywood and construction dust everywhere. "This building has not bee touched!" Abdoo says, pulling from th walls newspapers heralding World Wa II troop movements. The foreman walk Gabellini around the site as a handful o workers saw and hammer and pr things apart. A gaping hole has been cu in the floor, opening up to the basement someday, there will be a giant floatin staircase here. Gabellini takes Abdoo fo a tour of the dungeony downstairs space which will be transformed, he promises into a "grotto." The staircase will open t enormous windows that should, eventually, flood the downstairs with light. Bu today it is so dark and so dusty tha everyone is sneezing and shivering.

MARCH 1 The nickel silver finally arrives.

JUNE A call from Ferragamo headquarters. The opening—now one mont late—is looking more like August.

JULY 23 Meanwhile, in Venice, the firs completed Gabellini-designed store i the chain has opened. "I am exhausted, says John Krenek, Ferragamo's international visual director. "The opening wa so much work. The stewardess eve took pity on me." But as he passes the

Photographs by Aimée Herring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photos around the SoHo store, there a tangible relief: This is possible, th photos say. Gabellini, however, ha learned some lessons from his first go around, and he calls the project mar ager over for a consultation.

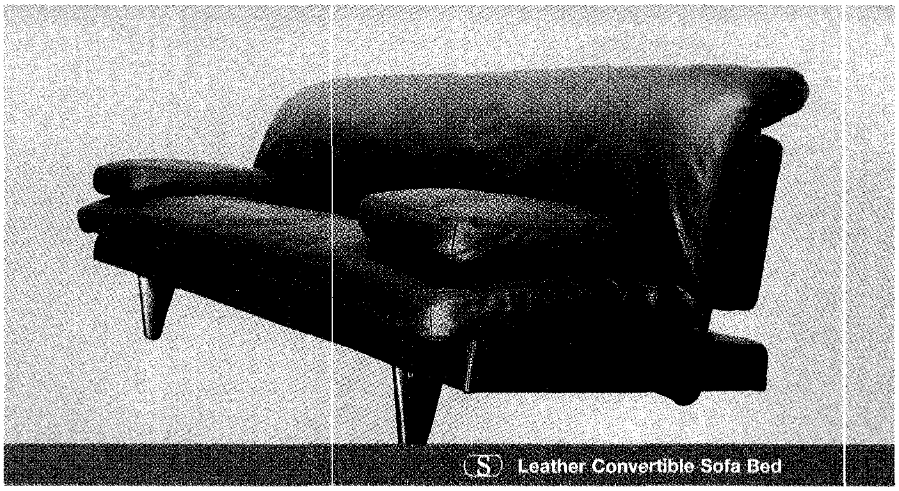
JULY 25 A pack of Italian workme who helped complete the Venice stor have been flown to New York to mak and install the furniture and the fixture They are hammering away at the sit chattering in Italian, and anxiousl watching progress in the rest of th store. There is plenty in evidence: th skeleton of the staircase, for exampl "There are about six trades involved i this staircase," says Michael Leonetti, th project manager from Richter & Ratne the construction firm hired for the job.

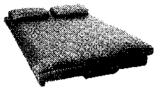
Richter & Ratner has built prett much every high-end store in town—Barneys, Bergdorf Goodman, Loui Vuitton, Tiffany, and FAO Schwarz, t name a few—but the staircase is diffi cult even for this crew. It is made c giant slabs of steel (they will later b covered with limestone); each ste weighs 400 pounds. "We had som alignment problems," Leonetti ad mits. "We had to do some welding Today, it is 90 degrees outside, an everyone on the site has swea through his shirt. "It's hard to imag ine," Gabellini says to Walter Migala the newly hired store manager, who i suffering through the swelterin meeting in a tidy suit, "but this stair case is going to be *so* light."

AUGUST 10 The opening date has bee pushed back to September 12. Ther are now 80 workers inside the space and in spite of the 102-degree hea they are all moving very quickly. "Yo can dream and imagine anything Gabellini says, rapturously, "but th act of building has nothing to do wit the dreams. It's brick and mortar, an we really weren't sure, even though w had drawings and experience, if th proportions would be good. But th quality of the light and the proportio of the height of the space is more tha we even anticipated."

SEPTEMBER 20 There will be a party 200 or so guests, and it will attended by several yet-to-be-determined Big Deal Personalities. Will the new cus tomers follow? "We have a classi name," Massimo says. "But we make a constant effort to be modern. From thi store, Ferragamo will learn a lot." ∎

Salvatore Ferragamo is located at 124 Spring Stree





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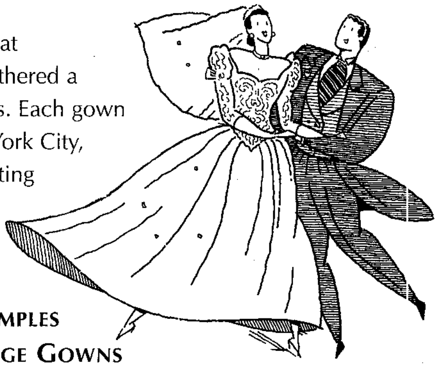

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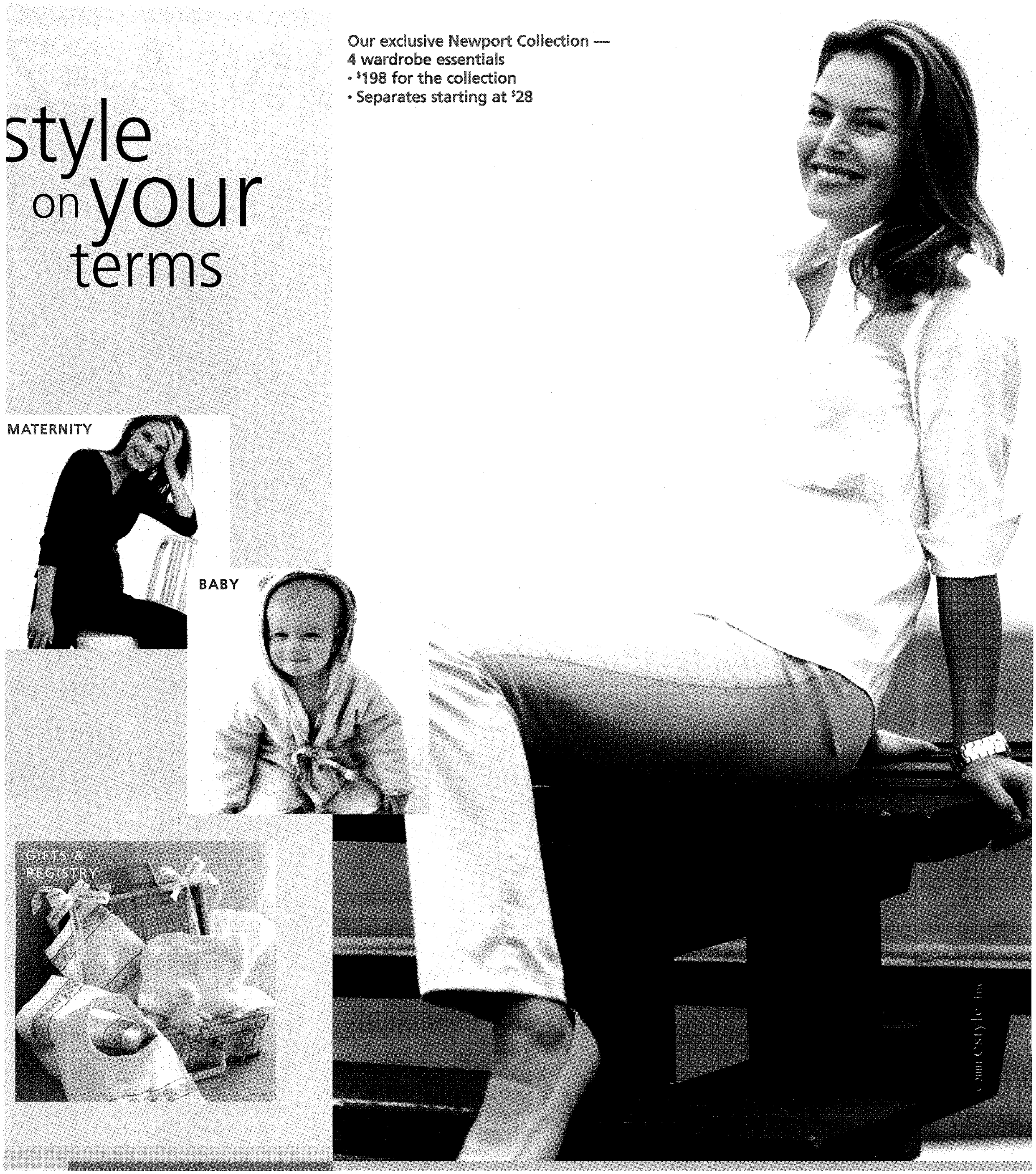
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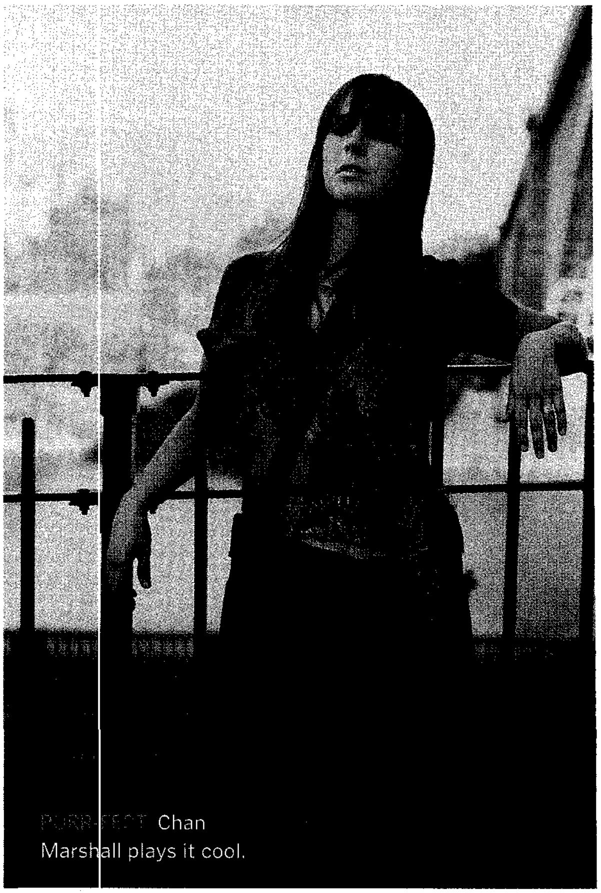

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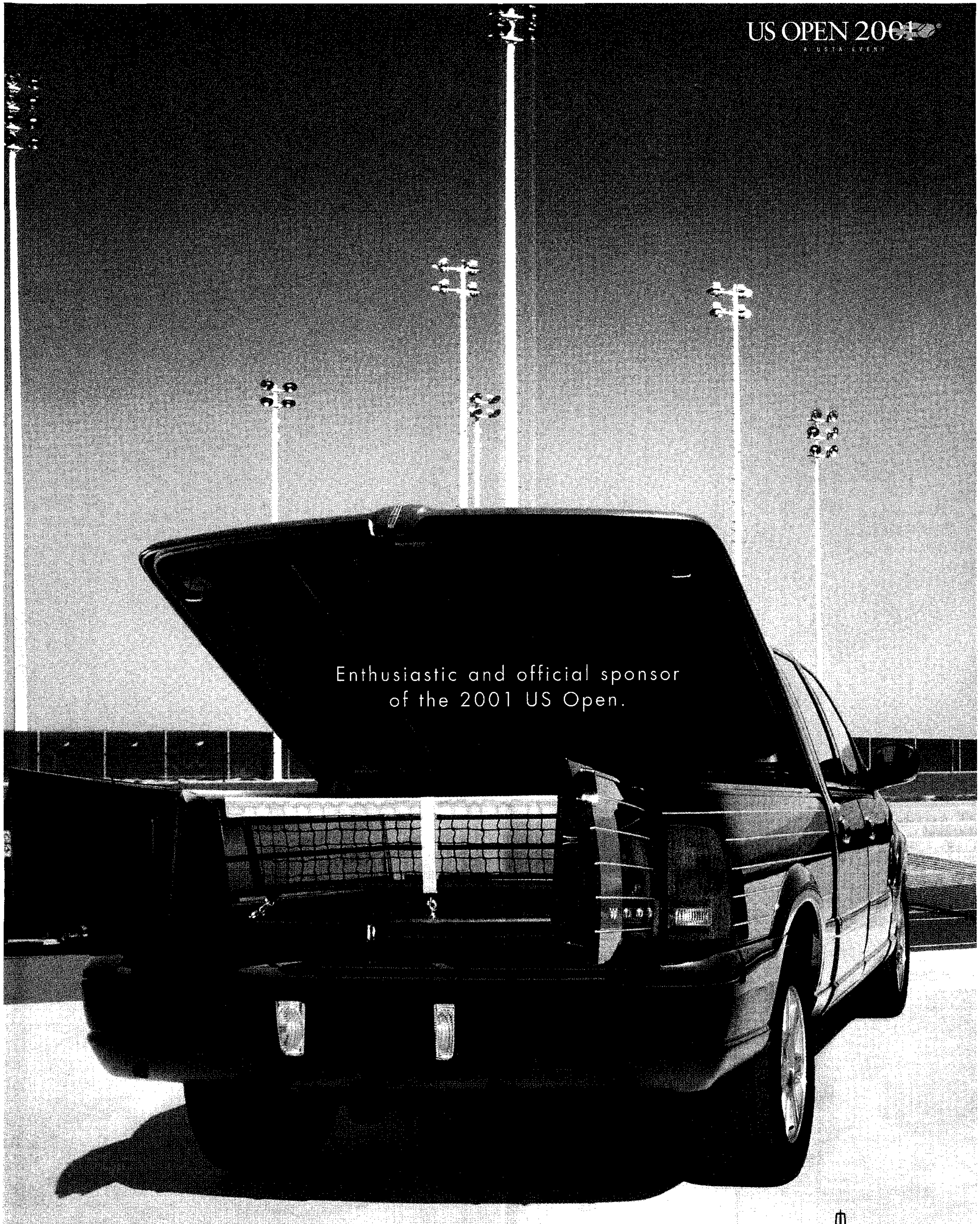
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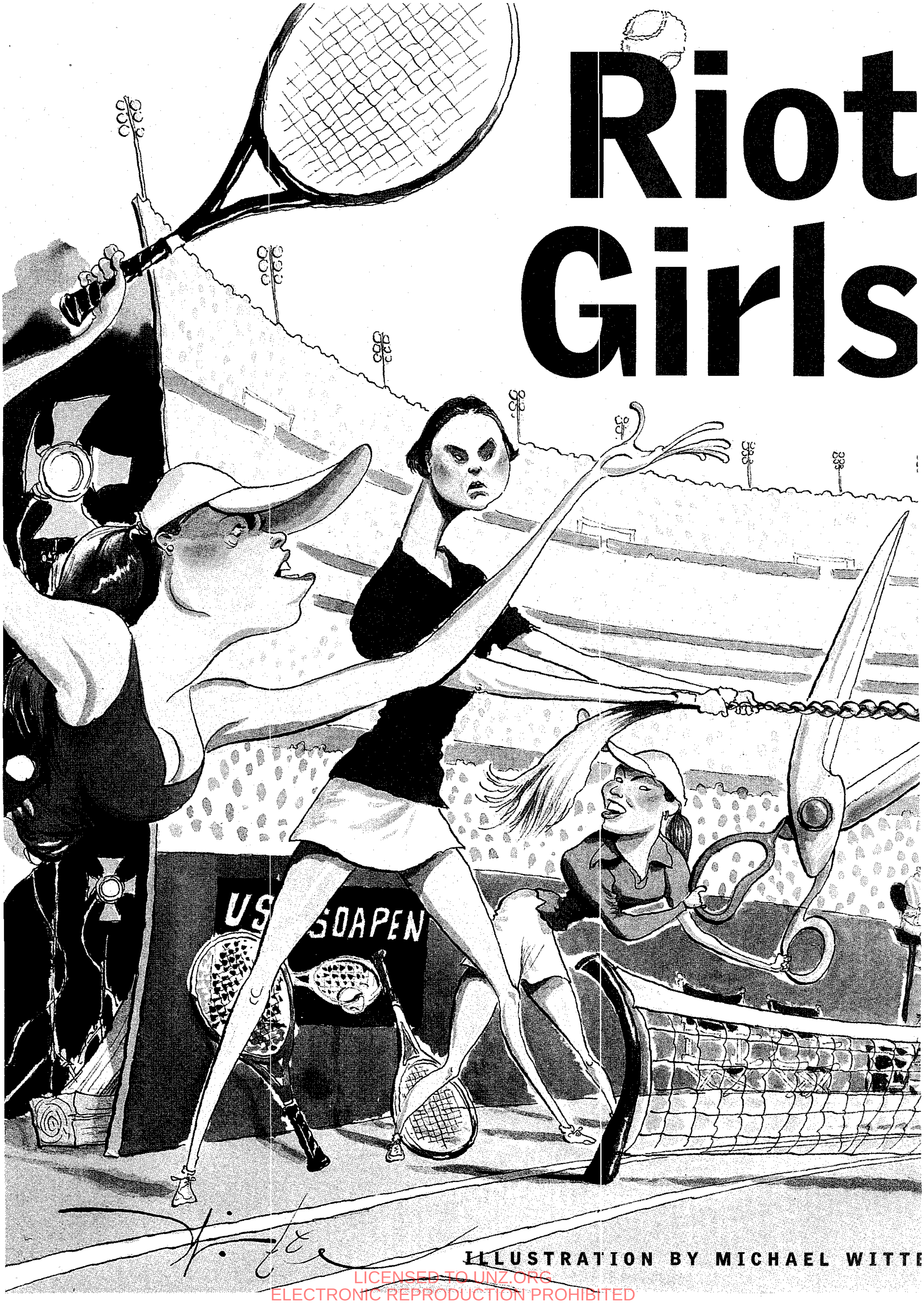
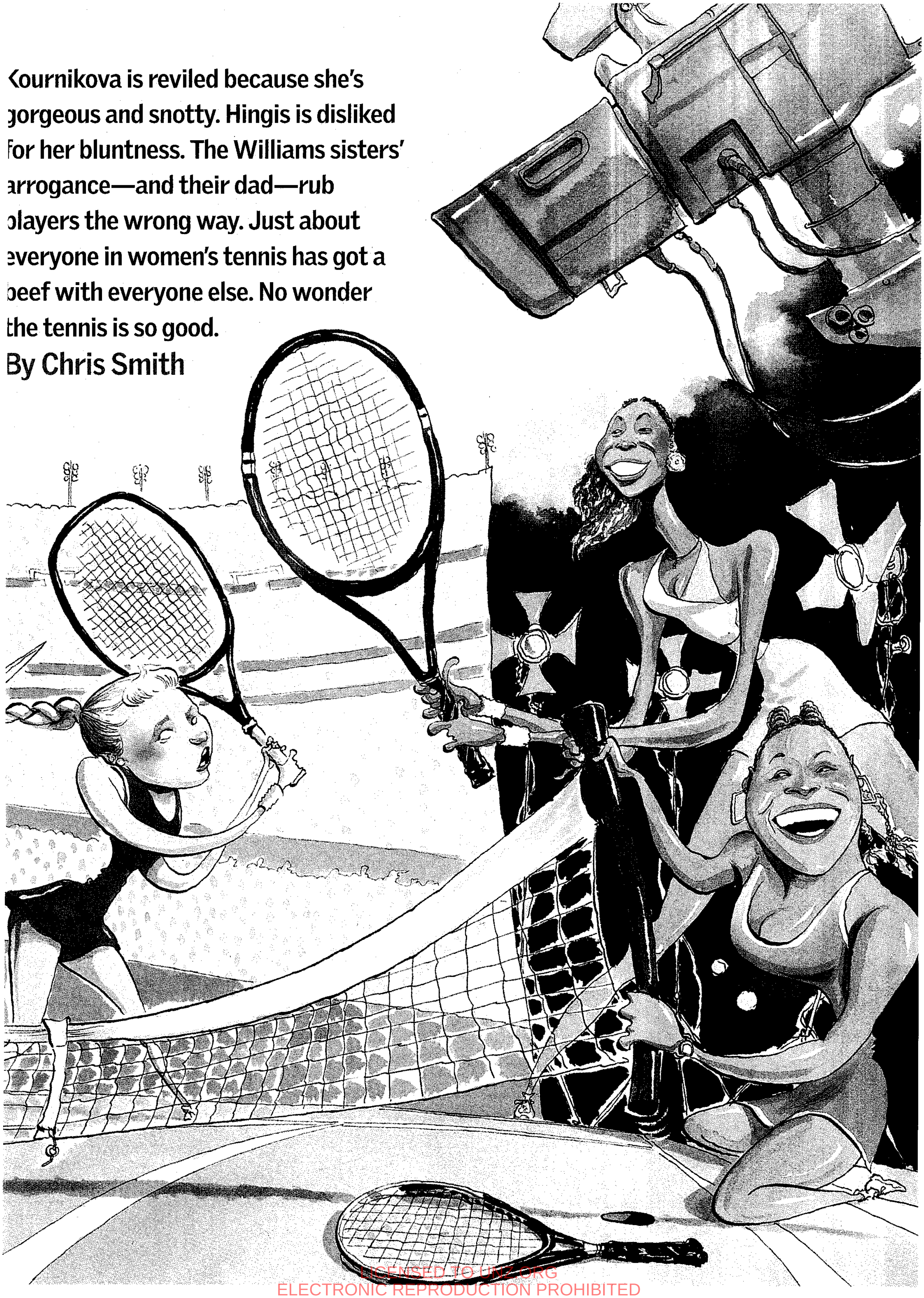


ILLUSTRATION BY MICHAEL WITTE

Kournikova is reviled because she's gorgeous and snotty. Hingis is disliked for her bluntness. The Williams sisters' arrogance—and their dad—rub players the wrong way. Just about everyone in women's tennis has got a beef with everyone else. No wonder the tennis is so good.

By Chris Smith



JENNIFER CAPRIATI IS HOT. CERTAINLY IN THE wolf-whistle sense: She's exposing an insouciant stripe of tanned midriff above her tight silver tennis skirt. And definitely in the buzz-generating sense: This year, Capriati completed an electrifying comeback from teen-prodigy drug-rehab burnoutsville by winning her first two Grand Slam championships.

Capriati is also sweaty. It was nearly 100 degrees on the court this afternoon in Mahwah, New Jersey, where Capriati collected $80,000 for an hour's workout, laying an unmerciful beating on an ungainly Bulgarian in the semifinals of the A&P Tennis Classic. The event is one part tennis exhibition and three parts carnival. Tight behind one baseline is a stage full of amps and spotlights awaiting the *Behind the Music*–vintage rock bands that play here each night.

"Do you think YOU are the queen?" Hingis seethed at Kournikova. "Because I AM THE QUEEN!"

Jen wants a shower. So one last question: What was it like to open for Huey Lewis and the News?

"Open for them?" Capriati says, her mouth forming a half-smile, half-smirk; now she's steamed in a different way. "I thought they were following *us*."

FORGET ANNA KOURNIKOVA'S TRASHY CHARMS. The sexiest thing about women's tennis is the attitude. The top players all share Capriati's *We are the show* swagger, and ferocity animates the game both on court and off. Martina Hingis and Kournikova heave trophies and insults at each other. Capriati wants to kick Monica Seles's ass. Lindsay Davenport expresses the tour-wide resentment of the endorsement-endowed, victory-challenged Kournikova by calling her "a circus act." And everybody hates the Williams sisters and their evil-genius father, Richard Williams, so vehemently that players huddle around the TV sets in the women's locker room and high-five when an opponent nails a winner against Venus or Serena.

Some of the catfight hype is sexist. But not much. This isn't empty pro-wrestling-style snarling. Women's tennis is the rare pro sport where the infusion of big bucks has actually sparked rougher battles: Not only is there more money at stake, but the booming success of the women's game has freed its players to drop the saccharine we're-all-sisters piety that oozes from fan-hungry startups like women's pro soccer. "The animosities are very real," says Mary Carillo, a mixed-doubles champ in the late seventies and now the sharpest tennis analyst on TV. "A lot of the hostility actually gets played *down*."

Next week, when the 2001 U.S. Open begins in Queens, the tournament will validate the exploding popularity of women's tennis, capping the glittering two-week run with a first: CBS will showcase the women's-singles final on Saturday night, September 8, in prime time.

"Right now," Monica Seles says, "the men are just really dull."

Even without the favorable contrast to the O-Town boy-blandness on the male side of the draw—excuse me, is that one Andy or Brad or Taylor or Mardy?—the women are a compelling collection. Pampered millionaires, yes, but ones scuffed by adversity. Seles has tenaciously battled back from the on-court stabbing she suffered in 1993. The Williams sisters left Compton eight years ago for a ten-acre estate near West Palm Beach, but they've clung to their outsiders' edge. Hingis was named after the great Navratilova, but she was raised by a single mom working two factory jobs.

Capriati—or "J-Cap," the new nickname that's certified her arrival as a pop star—is realist enough to understand that everybody loves a winner. She also rightly sees another reason why the public has jumped on her bandwagon. "I think it's probably because they can relate to some similar situation in their lives," she says. "Working hard and coming through, everybody can relate to that."

That, and the raw desire to stomp your enemy into the dirt.

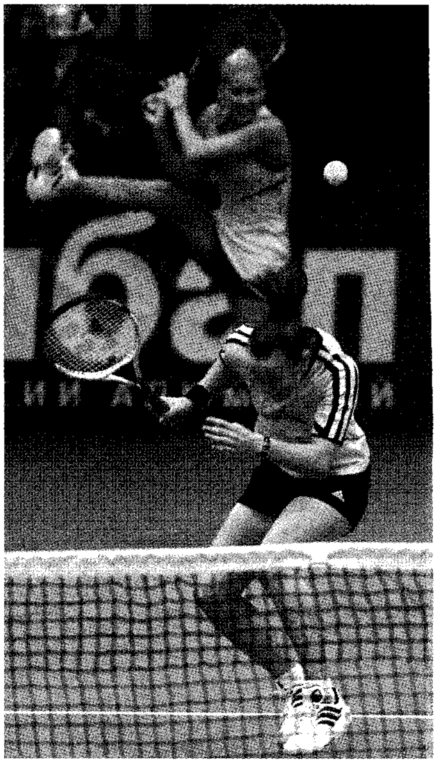
IN NOVEMBER, THE TENNIS-STARVED CITIzenry of Santiago, Chile, showed up expecting to watch a benign hour of net showmanship featuring Hingis, the No. 1-ranked player in women's tennis, and Kournikova, reputedly the most downloaded pinup in any realm. Players call these quick-cash exhibitions "hit-and-giggle shows." So why was Kournikova weeping?

A close call had gone against Hingis. She appealed to Kournikova, this being a friendly match. Kournikova agreed with the line judge. During the next changeover, Hingis was reportedly livid. "Do you think you are the queen?" she seethed. "Because I am the queen!"

Hingis, an intelligent and curious Czech native, enjoys the spotlight but is saddled with a toxic public image because she's blisteringly blunt. She famously blasted her 1999 Australian Open finals opponen Amélie Mauresmo, a lesbian, as "half man." Hingis jettisoned one doubles partner, Jana Novotna, by calling the 30-yea old "too old and slow"; Novotna responde that Hingis was "stupid." Hingis has als shared her frank estimation of Kournikov the singles player. "I've always been bette Hingis said, "and I beat her at the grea tournaments."

Kournikova's reply? "You may be No. but I'm more marketable than you."

Just two weeks before, Hingis an Kournikova teamed to win the doubles a Madison Square Garden in the Chas Championships. But in Chile, Hingis wa chafing from close, prolonged exposure t the cult of Kournikova. The pouty blond treats most of the women on the tour wit haughty disdain and has often withdraw from matches with dubious injuries. An

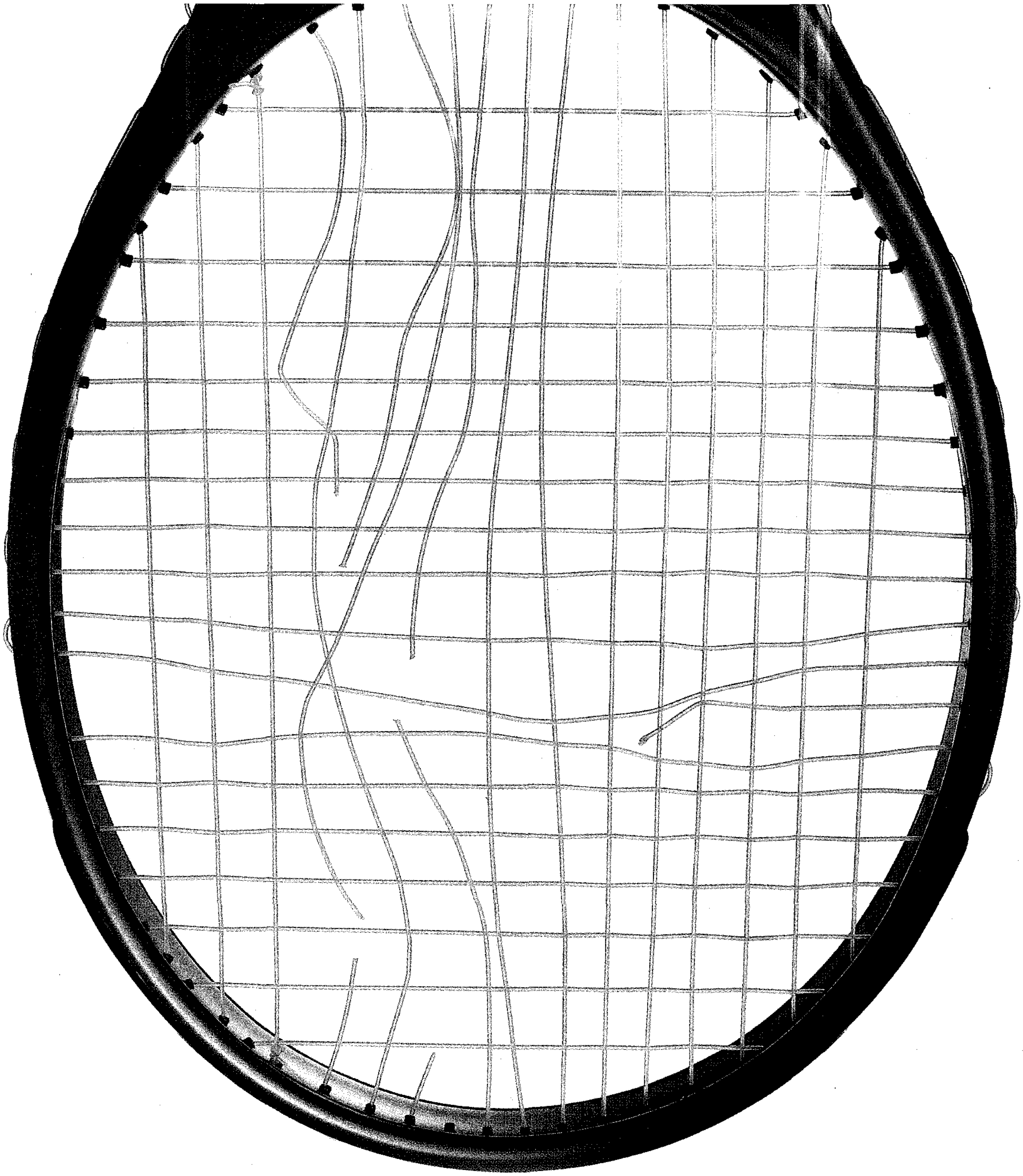


Take that, partner: Kournikova scares Hingis.

last year she earned fifteen times mor money from endorsements than she di from tennis.

In the locker room, Kournikova an Hingis screamed at each other. Vases flowers, and trophies went airborne. "I was so bad," said Jaime Fillol, who ran th event, "I thought they were going to bea each other up." The only injury, however was to the doubles partnership; Hingis

Photograph by AP/Wide World



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dumped Kournikova for Seles—until early August. At the U.S. Open, Kournikova and Hingis plan to resume taking out their anger on doubles opponents.

TALENT HAS SOMETHING TO DO WITH THE INcreased rancor. The depth in the women's game is unprecedented, with new faces like the Belgian Kim Clijsters and the Virginian Meghann Shaughnessy capable of winning any day. And the style of play—the thrilling physicality of Venus's 127-miles-per-hour serves and 19-year-old Justine Henin's booming backhand—ratchets up the intensity.

Julie Anthony knows about both muscles and minds. She was a touring pro in the seventies and is now a clinical psychologist. "We women carry grudges: 'She acted like an asshole, and I'm not going to talk to her anymore,' " Anthony says. "McEnroe or Connors were jerks on the court and fine with the guy on the other side of the net afterwards. With the men, there was an acceptance that this was just a game."

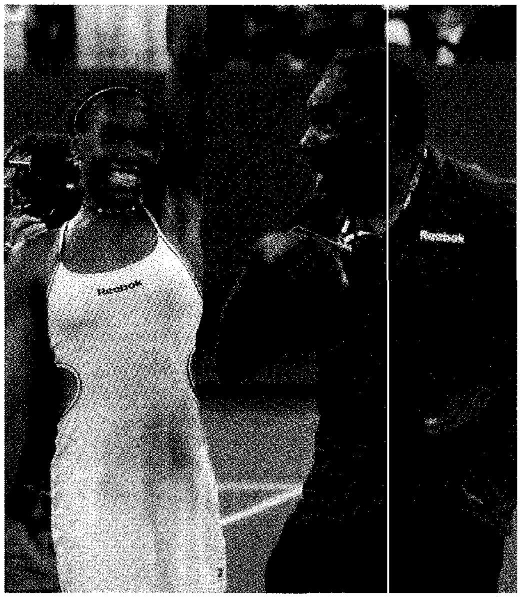
So Capriati says the Williamses disrespect the game by claiming they don't train seriously. Ninth-ranked Nathalie Tauziat writes a book bemoaning the glorification of curves over serves. Hingis stirs spite because the Women's Tennis Association's arcane ratings system ranks her No. 1 even though Hingis hasn't won a Grand Slam event since January 1999.

Diagnosis, Dr. Anthony? "Little boys are brought up in team sports, knowing how to compete and having it be a fun, natural thing," she says. "Some of this is changing, but a lot of girls still come into tennis without a sports background or a team experience. You don't learn how to keep it nonpersonal, so that if you lost a match it didn't mean you had to hate your opponent."

Agents and the WTA contribute to the tension by pitting the players against one another for publicity and endorsement plums. Tauziat, in her French book *The Underside of Women's Tennis,* decries the vulgarity of mixing show business and break points. "Aesthetics and charisma are winning out over sporting performance," she huffs; apparently, *SportsCenter* isn't broadcast in France.

"The WTA made a very concerted effort to doll up the players, demand cover stories from magazines other than *Tennis,*" Carillo says. "I've got some big problems with that. There are all these stories about: 'They're so glamorous, they can cook, they can juggle cats.' Sex does sell; I'm no dope. But I'm much more interested in the fact that Venus Williams is a remarkable athlete than that she sews her own sequins on moments before she walks to center court at Wimbledon. That's bullshit. I don't care. I want to know why she hasn't worked more on her second serve. I wish we'd spend more time celebrating what they can do as athletes."

Yet as any self-respecting shrink would tell you, many of the issues in women's tennis go back to parents. The women typically turn pro younger than the men, and they bring their parents along. Only a handful of tennis parents, like Jim Pierce and Damir Dokic, have actually tangled with the law, but the rest still make their presence felt. "Most men, tennis players or not, wouldn't be caught dead at the age of 21 in the same Zip Code as their parents," says L. Jon Wertheim, whose juicy, perceptive new book, *Venus Envy,* chronicles the 2000 women's tour. "You never see Andre Agassi's dad. The Williams sisters, Hingis, Capriati, still not only travel with their parents but have them as coaches. There's a physical component too. If Richard Williams, who is six-four, wants to yell at his daughters, that's one thing. But a guy isn't going to put up with that."



Daddy's girl: Venus and father celebrate at the U.S. Open last year.

Which is just a hypothetical example, Wertheim stresses. Richard Williams spends more time antagonizing *other* people's daughters.

THE FIRST ROUND OF THE 1999 U.S. OPEN had barely ended when Richard Williams made his guarantee: an all-Williams final. Hingis, the top seed, accused father and daughters of being ignorant loudmouths. Then Serena fired back that at least *she* had graduated from high school—it was Hingis who suffered from "a lack of formal education."

The bickering kept escalating. Then, after Hingis won her third-round matcl she began her press conference with forced smile and scripted words. "I hear this morning that a certain person is a ways asking for my autograph at ever tournament," Hingis announced. "I'd lik to give something to that certain person Enter Richard Williams. Hingis hande him a T-shirt with her name scribbled o the front. "She was cringing," Carillo say "The Women's Tennis Association public relations people had cooked up this twist ed and bizarre stunt. Hingis didn't war to give this guy a T-shirt. She wanted t give him something else."

The truce, such as it was, held until las September, when the cast reassembled a the U.S. Open. This time Richard William waited until Venus had defeated Lindsa Davenport in the finals to launch his attacks. "If Martina or Lindsay can't step u their games and reach the ba we've set, Venus or Serena will wi the Open every year," he said. " can't see Hingis getting any bette And Lindsay is getting old an slower. You know, Hingis is a inch shorter than when I first me her. She should come to me an say, 'Master Williams, I want yo to help me. I want to be bette And I could help her. I've got friend in Compton, and when he not high, he's a surgeon. He coul saw her legs off and attach ne legs that are a couple of inche taller. Her legs are too short to ru the ball down."

Somehow Hingis has resiste the transplant offer. Meanwhile the debate continues: Is Richar Williams a crafty showman in th grandly weird tradition of Do King? Or is he just nuts?

Rick Macci coached the Williams sisters for five years. Nevertheless, he's stil baffled. "Richard has his own madness, Macci says. "When he says left, it mean right. He might be stirring up all thi trouble to toughen up Serena and Venus But he's both calculating and wacky, an that's a scary combination."

At a March tournament in India Wells, California, Venus withdrew fiv minutes before her scheduled match claiming a sore knee. The sold-out crow vented its pique on Serena, booing her viciously. Afterward, Richard William claimed fans taunted his family wit racial slurs.

Carillo says most of the women try t temper their public comments abou Richard Williams, though privately the resent him for grabbing the headlines tha should focus solely on his daughters achievements. "They pull their punches

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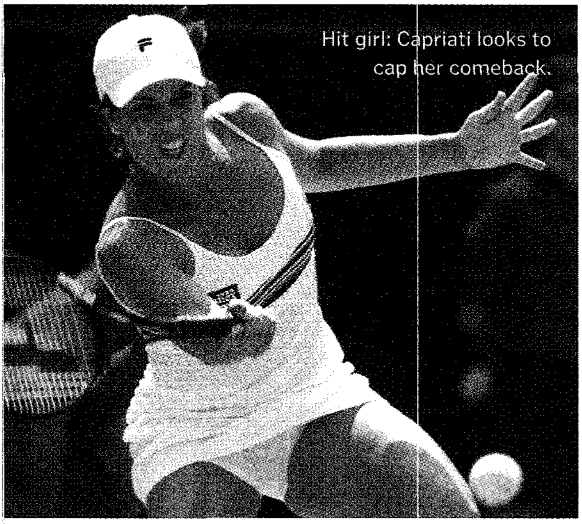
reacting to what Richard says about racism," she says. "It's become a big issue. He thrives in that climate of turmoil, saying something ridiculous. But he's made it much lonelier for his kids."

"There's an enormous amount of jealousy regarding Venus and Serena," Macci says. "They've got the biggest contracts, except for Kournikova, and they're not the most social people on the tour; they play and they're out. They're not afraid to talk a little smack, and women's tennis didn't really have that. It has also made other players step up and say how they really feel."

Davenport, for one, doesn't hide her analysis; it's instant and scalding. "Oh, all of what Richard says is calculated," she says. "He does all that on purpose, to get a rise out of the media, to get some attention. And so that Venus and Serena stick together. They have an attitude that it's 'us against everybody else.' "

Davenport is an anomaly on the tour. Profoundly uninterested in off-court glamour—she'd rather be known as a pure jock—the Californian is the only top pro without an entourage; Davenport's business-executive parents are almost never seen on the tour. She's six-two and has wrestled repeatedly with her weight, which at one time topped 200 pounds, prompting other women on the tour to nickname Davenport "Dump Truck"—behind her back, of course. All of which has endeared Davenport to the media, which portrays her as a hardworking, regular-gal underdog with her ego under control.


Hit girl: Capriati looks to cap her comeback.

Not that Davenport doesn't have a nasty side, too. Last year, she and Hingis vowed they'd achieve a Williams-free final. Davenport held up her end, only to meet a furious Venus for the championship. "It's getting to be like the WWF," Williams said before the showdown. Three epic sets later, Williams had put Davenport in her place. With the crowd roaring after the last point, Richard Williams hopped on the court to perform a bizarre victory shimmy. Davenport didn't wrap Venus in a phony hug. Instead, she packed her gear and turned her head away, too livid to watch the Williams celebration.

"It's better not to see how they act," she said.

A year later, Davenport is still bristling. "I should have taken the final and didn't," she says. The lesson she learned is all about aggression: "You've gotta go after Venus." And this year, Davenport promises, she will.

Bring it on, answers Venus. "Last year was last year, and it was great," says the defending champ. "But I want it this year, too."

LONDON'S TABLOIDS DO AN ADMIRABLE JOB OF whipping up two weeks of tennis-related headline froth during the Wimbledon fortnight. New York, though, adds its own special coarse sand to the grinding gears of women's-tennis hostility. In London, the players stay in comfortable flats within walking distance of the center-court shrine, and the atmosphere is suffused with genteel history. By the U.S. Open, however, the women are cranky and worn out from a grueling eight months of transatlantic hard-court combat. It's the ideal mood with which to greet the late August New York humidity. And whether it's Kournikova staying at the U.N. Plaza or the Williams sisters at the Essex House, all the players gripe about the battle through midtown traffic to Flushing Meadows. "It sometimes feels that we spend as much time in the car as we do on the court," Venus Williams says.

Capriati's U.S. Open memories are just as mixed. She stormed to the semifinals as a 15-year-old in 1991. Two years ago, she lost to Seles in the fourth round—a respectable showing, considering she'd lost 30 pounds in the previous year as she attempted to reclaim her career. In her post-match press conference, Capriati read a heartfelt, if scattered, 500-word essay, attempting to shut the door on questions about her teenage "rebellion." Then she fell to pieces, the disappointment of the loss and the relentlessness of the reporter's questions destroying what little self-confidence she'd pieced back together. In tears, Capriati fell into the arms of a WTA press aide, then into a hug from her bawling mother.

The tabloids judged Capriati's performance pathetic. Now the moment looks cathartic. "It was a line of demarcation of her maturing and growing up," says Harold Solomon, the former men's pro who was Capriati's coach at the time. "That was the point where she went fro a little girl to a woman, standing up f herself, taking responsibility for hersel and growing up, as far as her inner se was concerned, right after that. It made huge difference for her."

Not that Capriati has learned to balanc her life completely. She pushed herse into prime physical condition at the beginning of 2000, won some mid-lev tournaments, and saw her ranking ris from 101 to 12. Her forehand was smacking wicked, sinking returns, balls so heav they deserved their own atomic number.

Then Capriati fell in love. She hooke up with Belgian tennis player Xavi Malisse, put on fifteen pounds, and bega to sputter out in the early rounds. Capria is something of an obsessive, devoting herself wholly to one pursuit at a time, and f six months the object of all her attentio was Malisse. She split with Solomon an reinstalled her father as her coach.

Then, in November, the relationsh with Malisse foundered. Tennis filled th void. Capriati began to train more seriously again, and in January defeate Hingis in a shocking upset to win the Australian Open.

Venus Williams claims she isn't annoyed by all the hype proclaiming 2001 a "Capriati's year." Yet she is well aware tha her own accomplishments are getting los If she repeats as U.S. Open champ, Venu will have won four of the past six majo tourneys. Women's tennis hasn't seen tha kind of sustained dominance since th heyday of Steffi Graf.

Critics complain that the Williams sisters don't play enough tennis, but Venu seems to be peaking at exactly the righ moment. Two weeks ago, in San Dieg Venus flattened Seles in straight sets whil making just fourteen unforced errors.

Last year, John McEnroe stoked a Open controversy by demeaning th women's tour and the Williams sisters i particular, all but promising he could bea either Serena or Venus with one hand tie behind his 42-year-old back. This yea there's a new attraction immediately afte the women's final, a Heineken-sponsore nostalgia exhibition between Boris Becke and McEnroe.

Picture it: The match everyone want to see, pitting defending champ Venu against girl-of-the-year Capriati, starts a 8 P.M. After three tingling sets, the beaming winner basks in a trophy ceremony.

Soon it's midnight. McEnroe shuffle onto center court. There's more crushe beer cups than fans in the stands Johnny Mac always did want to be a roc star. Now he'll know what it felt like t be the band that followed the Beatle on *Ed Sullivan.* ■

Photograph by AP/Wide World

Hoehne Habann Elser,

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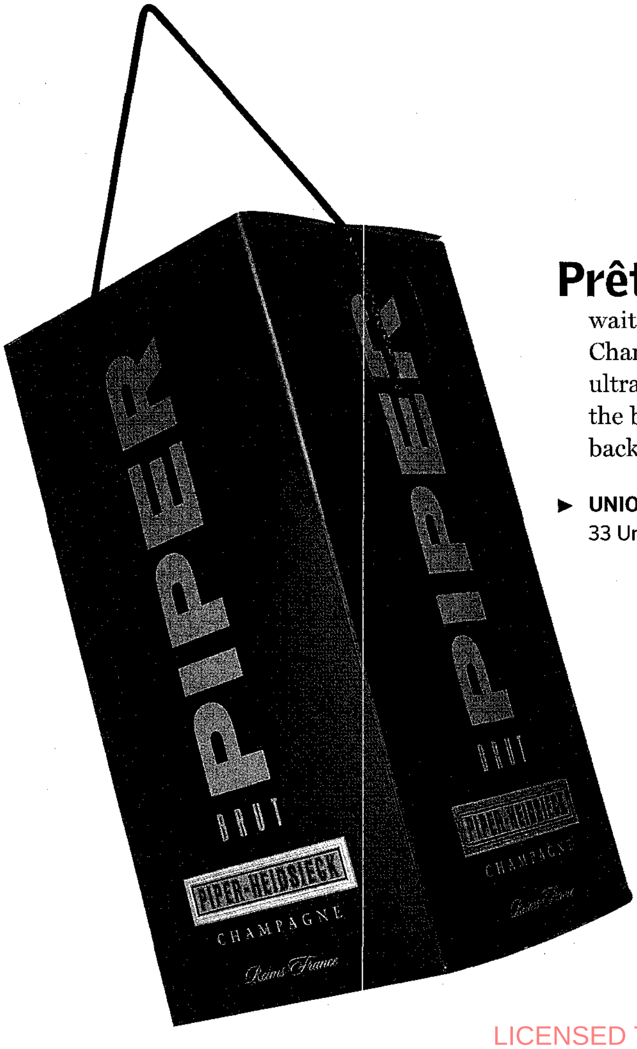
Best Bets

RIMA SUQI

Bag Ladies A Sigerson Morrison shoe addict is easy to spot, strutting around in quirky but super-cool-looking shoes. Now aficionados will find themselves craving these covetable bags as well. The company's first bags collection—shown here, a sheened leather tote bag with removable sunglasses case ($615) and corduroy day tote ($446)—ranges from simple handbags to luggage ($207 to $1,109). Be careful. It starts with shoes and bags; next thing you know, you're into harder fashion.

▶ **SIGERSON MORRISON**
28 Prince Street/212-219-3893



Prêt-a-Piper Two's company, three's a crowd, but four is a part
waiting to happen. At least that's what the people at Piper-Heidsiec
Champagne seem to think. They've just come out with a four-pack of thei
ultrapopular pony (187 ml) bottles. Clad in a lipstick-red see-through tote
the bottles come with matching black straws. Break 'em out just to turn
back-deck weekend get-together into a fabulous fashionista party ($40).

▶ **UNION SQUARE WINES AND SPIRITS**
33 Union Square West, near 16th Street/212-675-8100

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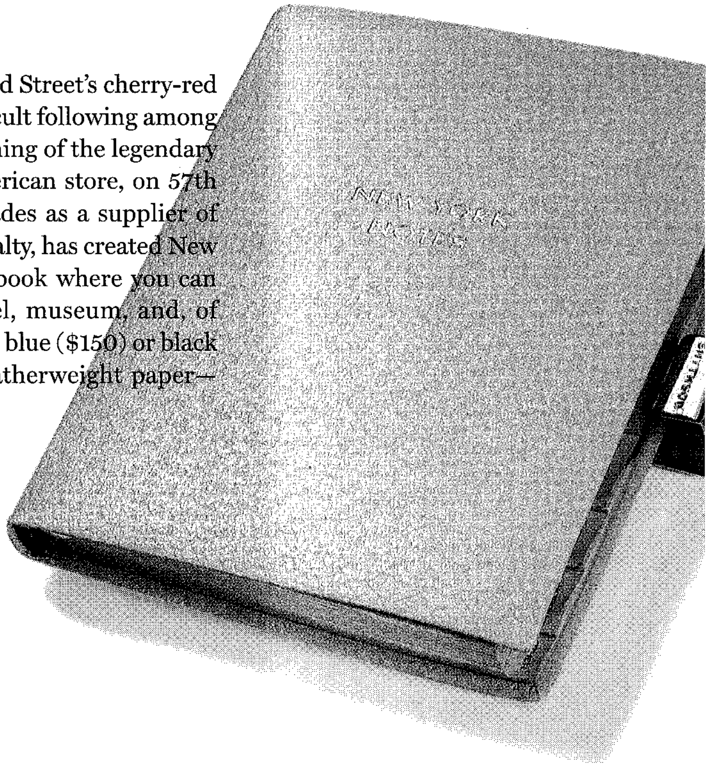

Take Note Smythson of Bond Street's cherry-red leather Fashion Diary has a major cult following among New Yorkers. To celebrate the opening of the legendary British company's first North American store, on 57th Street, Smythson, known for decades as a supplier of stationery and leather goods to royalty, has created New York Notes, a leather-bound notebook where you can record your own restaurant, hotel, museum, and, of course, shopping highlights. In pale blue ($150) or black leather ($120) with blue-lined featherweight paper—edged in silver, of course.

▶ **SMYTHSON OF BOND STREET**
4 West 57th Street/212-265-4573

Status Stylus Admit it, you got that Palm Pilot to look cool. But now everyone you know has one, too. So you added a deluxe leather case for your PDA. Whoops, everyone just got that nifty item, too. This fall, you can up the ante with Montblanc's new Palm stylus (made for Palm V and VII models), which comes in stainless steel or gold plate, both with that iconic "snowcap" logo ($45). That should keep your co-workers drooling—at least till next year.

▶ **MONTBLANC**
595 Madison Avenue, at 57th Street/212-223-8888
834 Madison Avenue, at 69th Street/212-535-6061

Wrap Star Fashion is all about choices—but why should you have to limit yourself? The folks at Baume & Mercier agree, and that's why they've got the New Linea line. First, choose a watch face (plain or diamond bezel), then a wraparound band from a selection of twelve, including leathers and a very businesslike cashmere pinstripe (shown). The watch—$995 for plain stainless bezel and $3,600 with diamonds—comes with two bands. Each season, new bands ($95) are introduced just so you won't have to settle for last year's look.

▸ **SAKS FIFTH AVENUE**
611 Fifth Avenue, at 49th Street/212-753-4000

HOTOGRAPHED BY STEVE WISBAUER

Sales & Bargains

BRIDIE CLARK

Beauty and the Heat

Don't hit fall looking like something summer dragged in—with these markdowns, you can look like a million bucks without spending nearly as many.

WHETHER THEY'RE spent basking on the beach or confined in the sticky city, the dog days of summer invariably take a toll on how pretty you look and feel. To help you regroup, we've put together this menu of ten spa services. Bring in this page between now and Labor Day, and you'll be pampered at prices you don't have to be a princess to afford.

For tress distress: **Gil Ferrer**'s "Follicle Facial" will repair split ends and restore much-needed balance to your hair and scalp (now $75, normally $125). A haircut and blowout at **Robert Kree**, usually $65 and up, starts at $50. Or get your chop ($78) at **TwoDo**, an adorable tuck-away on the Upper West Side, and you'll receive a free Kérastase intensive repair treatment (regularly $20). **Oscar Blandi**'s junior (though nevertheless experienced and talented) stylists will charge $50 for a man's haircut (normally $85) and $85 for a woman's (normally $100).

Nurture your pores with **Ling Skin Care**'s healing facial—skin analysis, exfoliation, steaming, massage, extractions, and a custom-blend herbal mask—plus a gift for first-time customers: a free four-ounce jar of the mask ($115). **Faina European Spa** will mark down its revitalizing package—a decadent four hours that includes a facial, hydrating mask, full-body massage or seaweed wrap, manicure and pedicure, spa lunch, and gift—to $190 (from $235). **Eden Day Spa** offers a 75-minute massage plus a 75-minute facial for $150 (normally $195). A **Back to Basics** massage, normally $90 for an hour and $70 for 45 minutes, will be 15 percent off. Sick of waxing every two weeks? Get rid of unwanted fuzz for good: **Dr. Robert Guida** will take half off the usual $500 to $1,500 asking price on laser hair removal. **Chelsea Eye Associates** will take 10 percent off Botox treatments ($400 to $700) and 20 percent off LASIK sessions ($4,500).

Gil Ferrer, 21 E. 74th St. (212-535-3543); Robert Kree Salon, 375 Bleecker St. (212-989-9547); TwoDo, 210 W. 82nd St. (212-787-1277); Oscar Blandi, Plaza Hotel, 768 Fifth Ave., at 59th St. (212-593-7930); Ling Skin Care Salons (888-815-5464); Faina European Spa, 315 W. 57th St., suite 402 (212-245-6557); Eden Day Spa, 388 Broadway, near Walker St. (212-226-0515); Back to Basics Massage Ltd., 315 W. 57th St., suite 209 (212-974-0988); Dr. Robert Guida, plastic surgeon, 8 E. 75th St. (212-871-0900); Chelsea Eye Associates, 157 W. 19th St. (212-727-3717).

Picks of the Week

Morgenthal Frederics Opticians is taking half off prescription eyewear and sunglasses: Matsuda (now $185), Kieselstein-Cor (now $185), Dolce & Gabbana (no $210). *At store locations: 399 W. Broa way (212-966-0099); 699 Madiso Ave., near 62nd St. (212-838-3090); 94 Madison Ave., near 75th St. (212-744 9444); A.E., M.C., V.; Mon.–Sun. (call fo store hours); 8/24–9/7.*

Bond 07 by Selima's sale has feminin whimsical clothing by Alice Roi and Collette Dinnigan, adorable bags by Lul Guinness and Ro, Prada sunglasses, an more, all for 50 percent off. *7 Bond St near Lafayette St. (212-677-8487); A.E M.C., V.; Mon.–Sun. 11–7; through 8/31.*

Flight 001 is marking down its selectio of travel bags and accessories by up to 7 percent: Get your gear from Maxx Ne York, Tumi, Walker, Seiko, and more. *9 Greenwich Ave. (212-691-1001); A.E. M.C., V.; Mon.–Fri. 11–8:30, Sat. 11–8 Sun. noon–6; 8/24–9/10.*

Assaf I Ltd. offers Iceberg men's an women's fall lines for 50 to 75 percen off. *24 W. 40th St. (212-278-0121); A.E. M.C., V.; Mon.–Fri. 9–6, Sat. 11–5; 8/20 8/31.* ■

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Beauty

BETH LANDMAN KEIL

Pregnant Draws

Just last year it seemed everyone, from rock stars with clothing lines to top-flight fashion houses, had gone baby crazy. *Finally*, mom-to-be is getting some attention again. Selph, a new line of gentle bath and beauty remedies ($14 to $38 at Pea in the Pod), is specially designed for the expectant-mom set. Products including creamy body milk and lavender-oil deodorant are all formulated without ingredients like vitamin A that can potentially harm developing babies. And for pregnant moms tired of wearing their husbands' sweatpants to the gym, the Belly Basics crew (which was behind the best-selling Pregnancy Survival Kit) is about to roll out a line of chic, belly-accommodating workout gear, from bootleg-cut yoga unitards to athletic shorts ($29 to $79 at Equinox). Perfect for those who actually hit the gym and those who just want to look as if they do. SARAH BERNARD

Lining Up for Fall

For beauty buffs, the thing that stands out most on those Madonna posters plastered all around town is the dramatic black line tracing her eyes. Not surprisingly, she's hit on a trend: Versace, Calvin Klein, and Marc Jacobs all sent their models down the runway with heavy precision eyeliner. Since pencils just won't do the trick, Nars is introducing Liquid Eyeliner ($27 at Barneys and Sephora), Chanel will release Liquid Eyelines in black mocha ($28.50 at Bergdorf Goodman and Saks Fifth Avenue), and Anna Sui will launch Liquid Eyeliner ($19 at Henri Bendel and Anna Sui boutiques). So pull out those old Audrey Hepburn photos and start drawing.

Chat Room

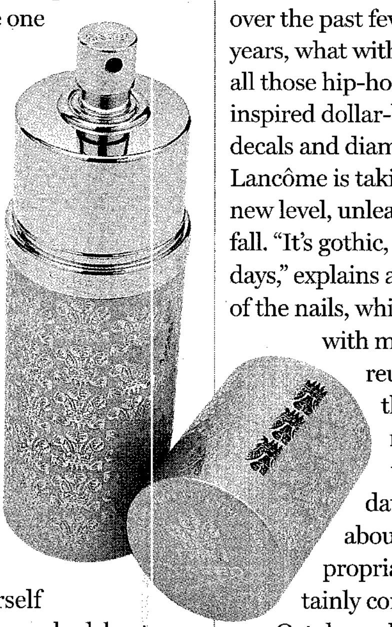
When apartments go for as high as $13 million, the building had better offer some amenities. The Chatham, the new luxury tower at Third Avenue and 65th Street, has found a good one: a branch of the Paul Labrecque salon and spa, which will be twice the size of the one in the Reebok club on Columbus Avenue. The spa, due to open in late November, will feature a salon section overlooking the gardens and contain a scalp-treatment area, a men's barbershop modeled after a British gentleman's club, an espresso bar serving spa fare, and a store. Treatments will include acupuncture, hypnotherapy, scrubs, wraps, and a long massage menu from reiki to Rolfing. And Chatham residents should be particularly pleased. Not only will they have a separate entrance and call-in service, they will receive special pre-opening goody bags and a 10 percent discount they so badly need.

Nail Pile

We thought we'd seen the outer reaches of manicure fashion over the past few years, what with all those hip-hop-inspired dollar-bill decals and diamond chips. But Lancôme is taking talon adornment to a new level, unleashing *faux*-fur nails for fall. "It's gothic, and great for the holidays," explains a Lancôme spokeswoman of the nails, which come in packs of ten with multiple glue pads for reusability. But she issues this warning: "You might not want to wear them to the office or on a first date." Don't worry too much about not having enough appropriate occasions. They'll certainly come in handy at the end of October, when you're searching for that perfect set of paws for your costume ($22.50 at Bloomingdale's and Macy's).

Editor's Pick

Creed Homebody Scents



Thanks to unisex fragrances, we need not clash with the scents of our mates, and now we don't even have to clash with the scent of our couch. In October, Creed is launching three Homebody scents—ranging from floral to spicy—to be sprayed on yourself (whichever sex you are) and your furniture, closets, shelves, lights, or bedsheets. (A 90-ml. spray, $98, will be available at Creed stores and Bergdorf Goodman; refills will be available for $50.)

Photographs: clockwise from top, firstVIEW.com; Andrew McCaul (4)

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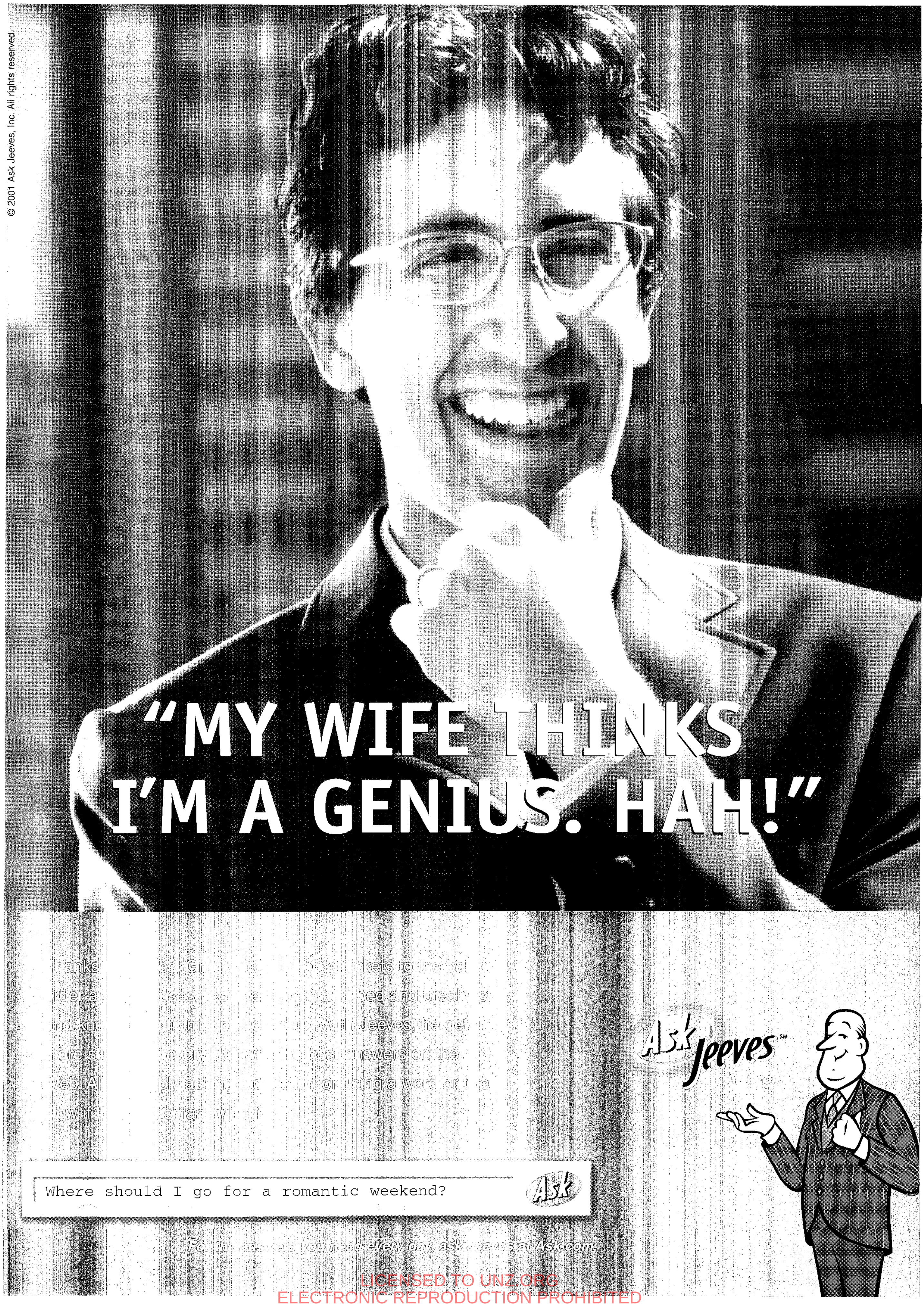

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A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

Movies

The Curse of the Jade Scorpion

Opens August 24

Woody Allen (pictured, with Charlize Theron) returns in his pet role: seducer of women half his age. In *Jade Scorpion,* Helen Hunt plays a colleague who, after a trip to a hypnotist, falls for Allen; Theron, a bombshell who, sans hocus-pocus, wants to bed him. *You are getting sleepy . . .* (See Peter Rainer's review, page 150.)

Theater

Small Craft Warnings

At the Jean Cocteau Repertory

Tennessee Williams's 1972 *Small Craft Warnings* is an ensemble piece set in a small bar on the California coast. The small crafts in question are vintage Williams: alcoholic doctors, fanciful beauticians, and omniscient bartenders. (Cast pictured; see listing, page 183.)

Art

Shifting Tides: Cuban Photography After the Revolution

At NYU's Grey Art Gallery

From wrenching photos of a memorial service to subdued pics of Havana streets, "Shifting Tides" presents 100 works reflecting changes under Castro. Artists range from Osvaldo Salas—who documented the revolution's aftermath—to Pedro Abascal, who's too young to have known Cuba before Fidel. (See listing, page 185.)

In Concert

Points of Origin

At Bryant Park

Best of the Week

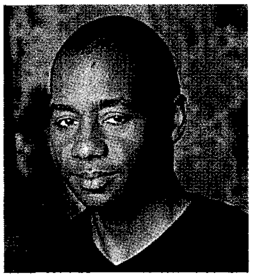
Those who've purposely avoided the hipsters at outdoor music festivals all summer should head to Bryant Park on August 24 and 25, when the Museum of Modern Art concludes its twentieth-century-music series featuring the work of Stravinsky and Bartók. (See listing, page 197.)

Nightlife

Branford Marsalis

At Bryant Park

After weeks of New Orleans weather, it's only right. An outdoor screening of the concert film *The Best of 2001 New Orleans Jazz & Heritage Festival* will be followed by a live show by Marsalis himself (pictured). French Quarter authenticity will be supplied by hordes of sweaty tourists. (See page 192.)



Restaurants

Crayfish Week at Aquavit

August 27 to September 2

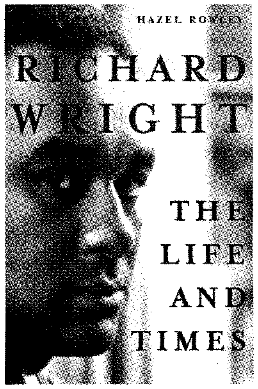
We didn't know there *was* a Crayfish Week. But Aquavit is saving you a study trip to Louisiana (or Sweden, where the teeny freshwater lobsters are megapopular), serving the crustaceans all week on a menu that includes foie gras ganache with—we're not making this up—pear-crayfish ice cream. (For reservations, call 212-307-7311.)

Books

Richard Wright: The Life and Times

By Hazel Rowley; John Macrae/Henry Holt; $35

It's hard to imagine a straight-shooting Richard Wright conversing with the anything-*but*-straight-shooting Gertrude Stein, but the two were friends during Wright's Paris years. This is far from the strangest detail in Rowley's epic biography, charting Wright's southern childhood and his meteoric rise following the publication of *Native Son.* In bookstores now.

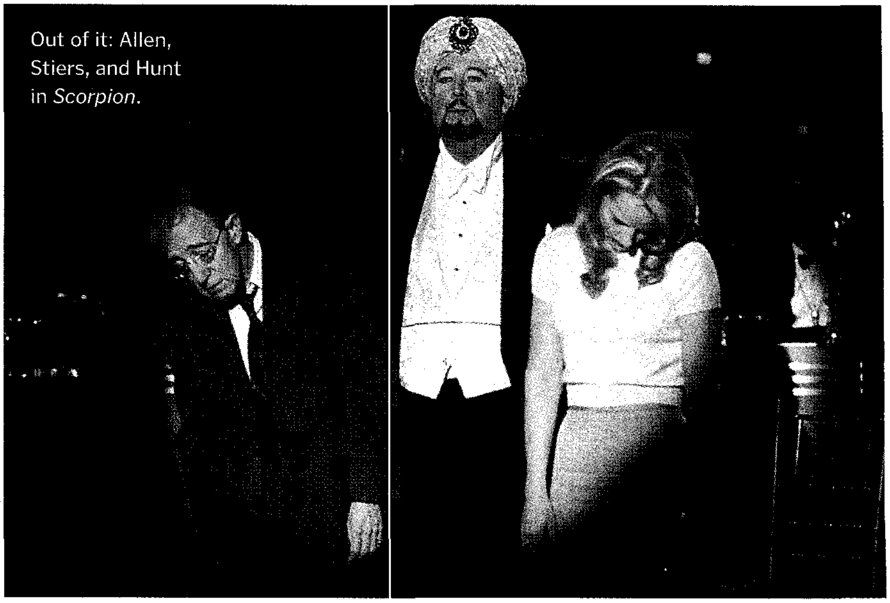


Photographs: clockwise from top left, John Clifford; Drew Carolan; Gerry Goodstein.

Low-Risk Policy

In his latest comedy, Woody Allen plays a legendary insurance investigator(!) and, as usual, he gets the girl; *Captain Corelli's Mandolin* is a summer sap opera.

FOR MORE THAN THREE DECADES, Woody Allen has directed movies on the average of about one a year. Even when he doesn't really have anything to make a movie about, he makes one anyway. This isn't necessarily such a terrible thing: As marking-time movies go, I much prefer the goofball nothingness of, say, *Manhattan Murder Mystery* to the furrowed-brow meaningfulness of films like *September* or *Alice*. Allen is at his best when he's closer in spirit to Brooklyn than to Sweden. He's earned a right to his doodles, but he's sure been doodling a lot lately—remember *Celebrity* and *Everyone Says I Love You*? His latest comedy, **The Curse of the Jade Scorpion**, is so thin that if you squint at the screen sideways it might disappear.



Out of it: Allen, Stiers, and Hunt in *Scorpion*.

Which is not to say that the film, set in 1940, doesn't have its teensy, incidental pleasures. Allen plays C. W. Briggs, a renowned insurance-company investigator who operates on hunches and on tips from ex-cons and beggars. His nemesis, the Vassar-educated efficiency expert Betty Ann Fitzgerald (Helen Hunt), who has no use for hunches, has been brought into the company to streamline operations and boost its sagging reputation. These contrasting management styles probably represent Woody Allen standing up for his personal approach to moviemaking against a bottom-line business that no longer has any room for artists. There's a lot of special pleading behind this movie's frivolities.

The film basks in an earth-toned nostalgia for the Jazz Age and bygone pop. In true vintage romantic-comedy tradition, C.W. and Betty Ann hate each other so much that they must really love each other. Allen depicts the insurance company as if it were a newspaper office from an old-time movie—*His Girl Friday*, to be exact—and he also indulges his fetish for forties pulp kitsch, with Charlize Theron playing a bratty vamp right out of *The Big Sleep*. He also summons at least one of his art-house heroes: The centerpiece sequence that drives the movie—in which C.W. and Betty Ann are hypnotized into declaring their love for each other by a nightclub mentalist and crook named Voltan (David Ogden Stiers)—carries whiffs of the great scene in Fellini's *Nights of Cabiria* where Giulietta Masina is placed into a trance and her most ardent hopes pour out.

The Curse of the Jade Scorpion
Written and directed by Woody Allen; starring Allen, Helen Hunt, and David Ogden Stiers.

Captain Corelli's Mandolin
Directed by John Madden; starring Nicolas Cage and Penélope Cruz.
See Movies listings for details.

But the romance between C.W. and Betty Ann doesn't have much ardor, repressed or otherwise. Helen Hunt is playing a rather poisonous role; her education and competitiveness have made Betty Ann cold and unwomanly and her personal life is a mess, whereas C.W., with his homespun hunches and his self-professed grubbiness, is supposed to be the true romantic. The entire movie is set up so that Betty Ann will eventually discard her shell and recognize C.W.'s innate adorableness. He even gets to demonstrate his bravery and rescue her. When I was in college in the seventies, Woody Allen was idolized by many of us because he was a new-style counterculture hero: a coward who nevertheless managed to connive his way into committing courageous acts. In *The Curse of the Jade Scorpion*, he's still playing that game; Betty Ann chews him out for not being man enough to be a thief like the thieves he collars, and he responds by out-machoing everyone. The problem is that Allen is getting a bit long in the tooth to be playing a romancer-rescuer, and since he and Helen Hunt have a rather frigid actorly rapport, we have plenty of time to notice the awkward, and barely acknowledged, disparity in their ages.

There's another reason why this movie is so oddly off-kilter. The plot hinges on C.W. being placed in and out of trances that reveal his hidden self, but Woody Allen, as a screen character, is so notoriously *un*hidden that the conceit almost seems like a put-on. Surely the bigger joke here would be if C.W., under hypnosis,

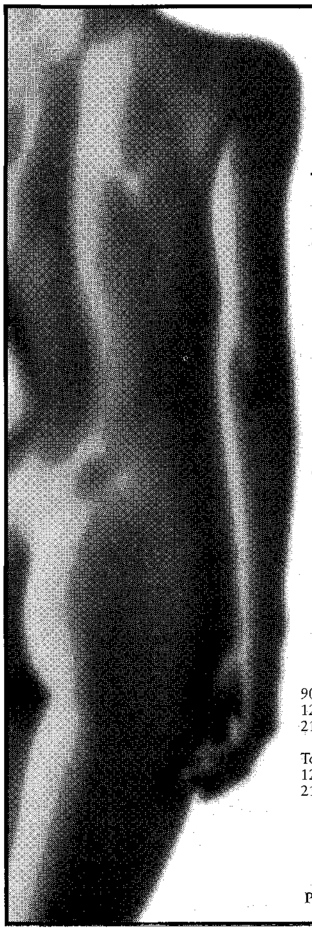
Photograph by John Clifford

vere to babble his neuroses exactly the vay he does in his normal state. To have Voody Allen play a person whose unonscious is split off from the rest of im is to go against nature itself.

:aptain Corelli's Mandolin, DIRECTED BY ohn Madden, is based on an interminable 1994 international bestseller y Louis de Bernières that I found imossible to make my way through. The novie duplicates exactly my experience vith the book, although I must say I vas thankful to be spared serial outreaks of hearty Greek dancing. Nicolas Cage plays the conscripted officer of a ompany of lusty, opera-singing Italian oldiers occupying the Greek island of Cephallonia during World War II. Penélope Cruz is the initially rejecting ut ultimately embracing islander he voos with his trusty mandolin. (*Zing* go he strings of her heart.) Her father, the ocal doctor and sage, is played by John Hurt, trying to look authentic behind a vast mustache. He spouts worldly wislom to his daughter on cue. My favorite: "Love itself is what's left over vhen being in love has burned away." At least Erich Segal wasn't so wordy.) Of course, when her love sours, she sufers from "a grief no doctor can mend."

Everyone else on the island also has a yen for cadenced pronouncements. Irene Papas, playing the mother of Cruz's partisan-hero fiancé (Christian Bale, looking as hirsute as the second stage of the Wolf Man), tells her, "You are a woman, and yet you know so many things." (Presumably acting is not one of them.) When Cruz chastises Cage for belting out Puccini during wartime, his helpful response is, "I've always found things in life worth singing about." The one belief uniting all these folks is that the Nazis are very, very bad people. Agreed.

In brief: KEVIN SMITH'S INTERMITTENTLY sidesplitting **Jay and Silent Bob Strike Back** has something to do with an attempt by the duo to shut down a Miramax movie being made about them. It's like a stoner-slacker version of an all-star variety show, with guest grossout appearances by everybody from Carrie Fisher to Chris Rock to Ben Affleck and Matt Damon (doing a very funny skewering of *Good Will Hunting*). As Jay and Silent Bob, Jason Mewes and Kevin Smith are the perfect comedy team for smart, dirty-minded 15-year-olds, which means just about all of us. ■



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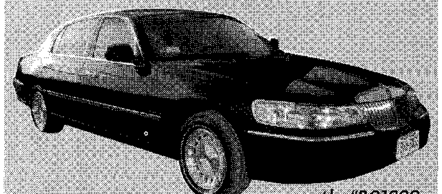

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Comedy Tonight

With Meryl Streep turning cartwheels and Christopher Walken doing, well, God only knows, Mike Nichols's starry-eyed staging of *The Seagull* is Chekhov lite.

The Seagull
Tom Stoppard's adaptation of the Chekhov play, staged by Mike Nichols; starring Meryl Streep, Kevin Kline, Christopher Walken, Philip Seymour Hoffman, and Natalie Portman.
See Theater listings for details.

THE OLD QUANDARY: ARE Chekhov's plays comedies, as he claimed, or dramas, as Stanislavsky & Co. staged them? In Chekhov, according to the great poet Anna Akhmatova, "everybody's situation is hopeless. If one looks too closely, all one sees is cockroaches in the cabbage soup." But here is the critic Stanley Kauffmann: "Chekhov stubbornly tells the truth about us, but of all great writers, he is the gentlest." These are not irreconcilable views. Truth, however gently expressed, cuts deep; cockroaches do not deter starvelings from the soup. Chekhov's greatness lies precisely in seeing both sides of a coin: Even if it makes scant difference whether it comes up heads or tails, spinning through the air it sure does glisten.

The star-studded Public Theater production of **The Seagull** at the Delacorte has generated unprecedented ticket demand, with people sleeping out in Central Park to be first on line. Granted, these folks are more star- than theater-struck; typically, I overheard one young woman gush, "I hear it's, like, *such* a good play." Still, even the wrong reason is good enough if it brings people to Chekhov.

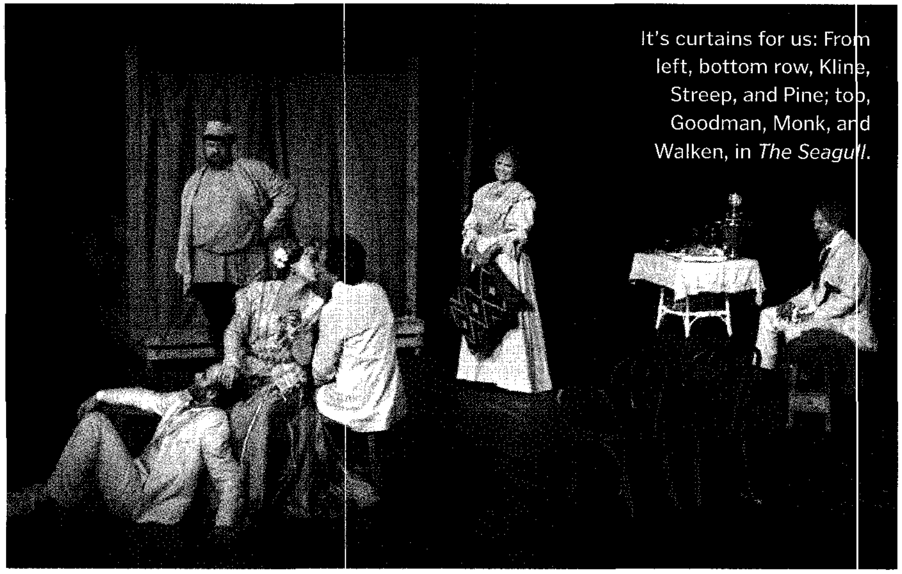
Mike Nichols has certainly assembled a stellar—which is not to say heaven-sent—cast. What made the Moscow Art Theater (or any other) great was its ensemble acting. Rare enough nowadays, it is in this production nonexistent. From poor musicals, people are said to emerge humming the sets; here, too, most hummable is the scenery. And not just the décor of Bob Crowley, who planted rows of oh-so-Russian birches for a backdrop, but also what that even greater designer, Nature, provides (though for the later, indoor scenes, a back wall to stave off the overwhelming outdoors would have helped).

Nichols steers a middle path between the groundlings' craving for horseplay and the higher-minded theatergoer's need for nuance and authenticity. Crowley's costumes are credible, as is some of the hair styling. Thus, for instance, Marcia Gay Harden is Masha until she opens her mouth, when she becomes Marcia, with contemporary New York speech and demeanor. Similarly, though Christopher Walker is an amusing Sorin, nothing about him suggests a retired civil servant bemoaning the full life he feels cheated out of; if anything, Walken suggests more past gallivanting than Larry Pine's rather too subdued doctor Dorn. Pine underplays Walken caricatures.

Or take Konstantin, who, in the British production for which this fluent Tom Stoppard version was commissioned, was the handsome and appealing Dominic West. Here it is the capable but chubby homely, charmless Philip Seymour Hoffman, more muzhik than poet. No wonder Nina prefers the writer Trigorin, who, besides being famous, is played by the charismatic Kevin Kline with commendable restraint. But what a ninny of a Nina: Natalie Portman, in the first three acts, comes across as an all-American 13-year-old; in Act IV—with Nina destroyed, despairing, and semi-demented—she may attain 15. Unmoving, she also seems undernourished, though nowhere near so as Stephen Spinella, whose Medvedenko would waft off on the first gust of Russian wind, straight to Siberia.

Two admittedly easier lesser roles are handled best: John Goodman is a terrific Shamrayev, and Debra Monk a persuasive Polina. And then there is the highly accomplished but overcute or overdirected Meryl Streep: Just because she can do a cartwheel doesn't mean Arkadina would do one. Altogether, Nichols courts comedic stunts: staggers, stumbles, pratfalls, leaps, jigs, bodies hurtling at bodies. Some of this works; much of it feels either facile or gratuitous—or both.

Mark Bennett's music is apt, and Jennifer Tipton's lighting spot-on. The production is not shameful, but this sublime play deserves better: more sour cream in the borscht, and fewer cockroaches. ■



It's curtains for us: From left, bottom row, Kline, Streep, and Pine; top, Goodman, Monk, and Walken, in *The Seagull*.

Photograph by Michal Daniel.

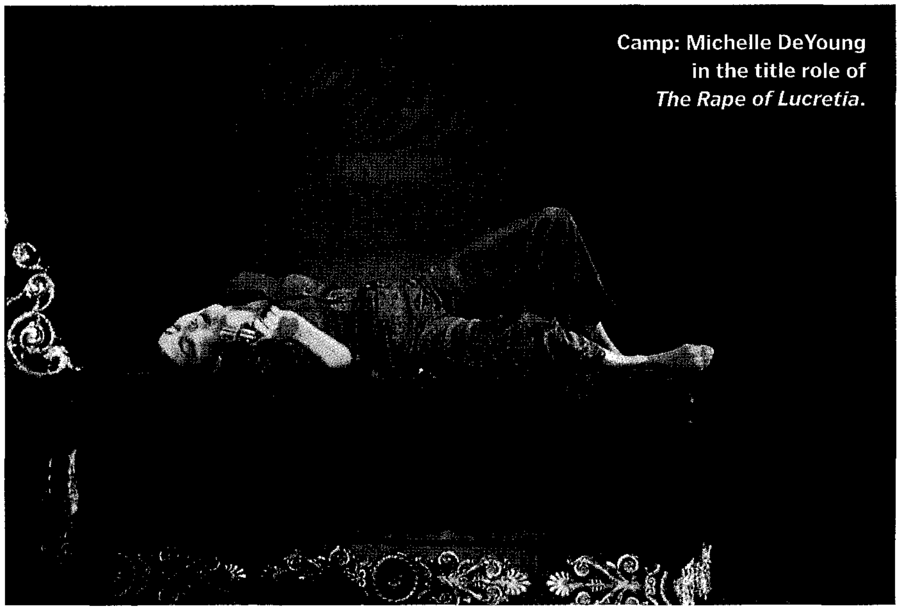
CLASSICAL MUSIC PETER G. DAVIS

Roman Charges

Two operas about the good old days of Rome head south from Glimmerglass to the City Opera, but only Handel's oddly antic *Agrippina* holds much promise.

DECONSTRUCTING ANCIENT Rome. That was the unspoken theme of Glimmerglass's final festival offerings of the summer, both co-productions with the New York City Opera and both shortly ue to travel south: Britten's **The Rape of ucretia** and Handel's **Agrippina**. Alough more than 235 years separate ese works—Britten's opera dates from 946, Handel's from 1710—the Glimerglass productions originate very uch in the here and now, with free-heeling directorial concepts that would urely puzzle and possibly infuriate two omposers who had very clear ideas of ow they wanted their operas presented.

Britten was particularly precise, not only bout what he wrote down but about how e expected to see his work realized ontage. *The Rape of Lucretia* has a very site-pecific story to tell, and the drama is laced within a structure so carefully deigned and tightly made that one might ave thought the opera to be director-roof. The true tale of the virtuous Lucreia, her brutal rape by Tarquinius and subequent suicide, is framed by a Male and emale Chorus, who, while they never paricipate in the action, observe and comnent on it and are frequently moved by hat they see. Their function is similar to hat of the Evangelist in a Bach *Passion,* a elationship made even stronger here by nusical associations (the stately chorale nelody they sing over the chamber orhestra's frenzied interlude luring the rape scene, for exmple) and the Christian noral context in which they lace the tragedy. The tension reated by a violent story told vith such organized, conrolled, classical detachment is, s conductor Stewart Roberton points out in his program ote, the basic source of the piece's unsettling dramatic power.


Camp: Michelle DeYoung in the title role of *The Rape of Lucretia.*

The Rape of Lucretia
The opera by Benjamin Britten, staged by Christopher Alden.

Agrippina
The opera by Handel, staged by Lillian Groad. Both at the Glimmerglass Festival.

Director Christopher Alden pretty much throws all this out and replaces it with his own scenario. In this production, the Male and Female Chorus (William Burden and Christine Goerke) don't merely tell the story—they *are* the story. When the curtain rises, we see them seated on a sofa, he drinking heavily and she knitting, a fifties middle-class couple with a communication problem and for some inexplicable reason deeply concerned with the Etruscan domination of Rome. Eventually we get to see the Roman characters themselves, the women in print housedresses and the soldiers in World War II uniforms, except for Tarquinius (Nathan Gunn), who is portrayed as a half-naked punk. They all move stiffly, strike poses, and, while the narrators continue their tale of rape and woe, become increasingly agitated.

By Act II, in fact, the Male Chorus is so rattled that he starts tearing off his own clothes. He clearly sees something of himself in Tarquinius as he watches that obnoxious bully take out his misogynistic aggressions on Lucretia (Michelle DeYoung), a dowdy housewife just like Mrs. Chorus. A rather chaste rape takes place on the sofa, and on the morning after, a catatonic Lucretia appears dressed in a tacky suit, hat, and purse as if headed off to the market. She soon changes her mind and stabs herself. Got it yet? *The Rape of Lucretia* is not about defiled innocence, Christian redemption, or any of the moral issues that so concerned Britten, but a gritty parable of postwar England, an alienated society rife with domestic dysfunction and primed for the angry young men who populate the plays of John Osborne. In this context, the Christian homilies that the two narrators read over Lucretia's body don't make much sense, but never mind. Mrs. Chorus coldly turns her back on Mr. Chorus and leaves the room; another marriage has failed.

It hardly takes a brilliant operatic dramaturge to see through this brainless travesty, loaded with irrelevant inventions and non sequiturs. Say what you

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will about Peter Sellars's updatings and relocations of standard operas; that director's ideas originate within the works themselves, and they invariably illuminate what's actually in the text and music. Alden, on the other hand, hurls himself between the opera and the audience as he rewrites, misrepresents, and imposes his own fantasies on a carefully composed, deeply moving music drama. The City Opera should do us a favor and scrap this willful distortion before it reaches New York City.

THE PRODUCTION OF HANDEL'S *AGRIPPINA* also toys freely with time and space, but with far less damaging results. Although the historical characters that make up the cast are a pretty unsavory crew, all thoughts of murder, mayhem, and matricide were still in the future when Agrippina plotted to make her son, Nero, Rome's emperor. The libretto treats the entire intrigue with a light touch; the scene in which Poppea admits and then hides two of her three admirers—Nero and Otho—even has the antic off-color flavor of a Feydeau sex farce, and Handel treats it as such. He was only 24 and learning the opera trade in Italy when he wrote this work, his first major success, and his music not only mirrors the text's witty asides, double entendres, and puns, but also has more fluidity and formal variety than the later London operas.

To a certain extent, *Agrippina*'s frivolous spirit and loose structure justify this production's rather disheveled appearance. Even at that, director Lillian Groag's attempts at humor—ancient Romans mixing martinis, applying sunblock, packing pistols—raise weak smiles at best, while Jess Goldstein's cross-period pop-culture costumes also stress the obvious by dressing Agrippina as a Joan Collins look-alike or turning a pair of comic servants into Abbott and Costello.

As for John Conklin's sets, we've seen those dangling geometric figures, cutout statues, and movable columns many times before. No, this is not one of Glimmerglass's more distinguished moments, but a few more rehearsals and a stronger cast should make a big difference when the show arrives at the State Theater. At Cooperstown, only countertenor David Walker as Otho sounded on top of the music and in command of Baroque vocal techniques. Alexandra Coku (Agrippina), Beth Clayton (Nero), Karen Wierzba (Poppea), and Derrick Parker (Claudius) are passable Handelians at best, although everyone benefited from Harry Bicket's stylish musical direction. ■

IN BRIEF: TELEVISIO

Gold! (AUGUST 21–24; 9 TO 10 P.M.; T History Channel) moseys with Rog Mudd from the Spanish conquistado to Hitler's secret stash, with time o for Brazil, Africa, Francis Drake, ar the Black Hills of the Dakotas, befo looking for the stuff in Egyptian tomb European banks, and myths and le ends like King Midas and El Dorado.

Kindergarten (August 26; 7:30 to A.M.; HBO Family) kicks off thirtee Sundays with 23 5-year-olds and the wonderful teacher, Jennifer Johnso with whom filmmakers Karen Goo man and Kirk Simon spent a year in a Upper Nyack elementary school, whe everybody learned about teeth, sh ness, sharing, valentines, Martin Lu ther King Jr., and separation anxiety.

Marlo Thomas & Friends: Free to B . . . You and Me (August 24; 8 to 9 P.M TV Land) is a rerun, long overdue, of th original with Mel Brooks, Roberta Flac Alan Alda, Rita Coolidge, Harry Bel fonte, Dionne Warwick, and Micha Jackson, plus, of course, That Girl.

War Zone (August 24; 9 to 10:1 P.M.; Sundance) lets Maggie Hadleig West talk back to the men who mak comments when she walks past the on the street—by sticking a mike and camera in their faces. They are almos all losers, and a majority of them a creeps as well.

Changing Stages (August 26, Sep tember 2 and 9; 9 to 11 P.M.; Chann 13) is director Richard Eyre's person take on twentieth-century theater, wit candid and sometimes contrarian com ments from the likes of Judi Denc Tony Kushner, Arthur Miller, Harol Pinter, Vanessa Redgrave, Tom Stop pard, and August Wilson, plus splendi snippets. Odd, though, to see all thi celebration of real time on tape.

Walking Shadow (August 26; 9 to 1 P.M.; A&E), the third outing of Joe Man tegna as Robert Parker's private ey Spenser, and of Marcia Gay Harden a his lover Susan, involves theater peopl Chinese gangs, illegal immigrants, an cops gone bad, artsied up with handhel herky-jerks and flash-forward fantasie

Beneath the Veil (August 26; 10 t 11 P.M.; CNN) sends Saira Shah insid the Taliban terror to look with hidde cameras in the sports stadium a women being shot to death for adul tery and men hanged from the goa posts for homosexuality, to visit wit underground feminist revolutionaries and to interview government official as proud of themselves as if they wer Pol Pot. Remarkable. *John Leonar*

ETHAN BROWN

Ladies Sing the Blues

Björk's utopian exuberance turns emotionally direct on *Vespertine;* Mary J. Blige's canned happiness undermines raw emotion on *No More Drama.*

LIKE YOKO ONO OR MORRISSEY, **Björk** makes it all but impossible to be dispassionate about her music. Whether embracing exuberant dance beats on *Debut* or playing with movie-musical conventions on the soundtrack *Dancer in the Dark,* she demands othing less than total engagement, with voice as unmistakably distinctive as orrissey's and an aesthetic as abstract s Ono's. Björk weaves a cocoon that olds at bay an adult world that contantly challenges the capacity for awe hat in her world is the highest of values.

Her new album, *Vespertine,* is the inger's most complete and compelling xpression of that wondrous worldview et. The album's churchy-sounding title appropriate: *Vespertine* is nothing ess than the Gospel According to jörk. There are breathless odes to the ower of love ("Pagan Poetry"), impasioned appeals to seek out safe haven rom cynicism ("Hidden Place"), and leas to find beauty in unlikely places "It's Not Up to You").

Vespertine isn't just for true believers, hough. On previous albums, especially *ost,* Björk's *joie de vivre* was peppered vith a grating preciousness. But on *Ves- ertine,* with help from an otherworldly ounding church choir and the spare, nventive electronic music of the San rancisco production duo Matmos, jörk finally opens the window on her topian impulses. Near the end of the weeping, ethereal "Pagan Poetry," when he music slowly drops away and Björk uietly repeats "I love him," as though peaking directly to the listener, she sounds as nakedly motional as a great blues inger.

ONG SADDLED WITH THE HYPERpecific moniker "Queen of Hip-Hop Soul," **Mary J. Blige** vas one of the first R&B singers to embrace hip-hop's beats, yet her aching voice and despairing lyrics sometimes have more in common with Billie Holiday than producer-steered hip-hop molls like Aaliyah. Blige's bluesy desperation informs even her biggest hits, like the version of Marvin Gaye and Tammi Terrell's "I'll Be There for You/You're All I Need to Get By" she recorded as a duet with Method Man, which argues that love can survive even the toughest of times.

Blige is far less convincing when she takes on the sunnier sides of life: 1997's *Share My World* was blankly optimistic, 1999's *Mary* tediously self-loving (its only high points were the down-in-the-dumps ballads "Your Child" and "No Happy Holidays"). As its title suggests, Blige's new album, *No More Drama,* is, in that tradition, a meditation on the singer's life at its least troubled. More than ever, Blige's harmonious state just isn't an interesting place to be: Songs like "Beautiful Day" and "Flying Away" express exuberance of the rainbows-and-flowers variety. Miserable, Blige can be penetrating and profound; happy, she comes off generic and bland.

Inadvertently depressing is Blige's surrender on *No More Drama* to producers of the moment like Dr. Dre (on the empty, party-minded "Family Affair") and the Neptunes (the forced ghetto-centricity of "Crazy Games"). And there's at least one outright atrocity: "PMS," Blige's reworking of Al Green's "Simply Beautiful," which transforms the Memphis soul man's self-effacing love song into an anthem about menstruation.

Blige's musical compass has always been shaky—her live shows lean toward Vegas bombast—but there's little sense on *No More Drama* of the introspective soul singer who nearly a decade ago opened up the charts for individualists like Jill Scott and Erykah Badu. Perhaps Blige even realizes this herself: On MTV's twentieth-anniversary special a few weeks ago, she lip-synced to "Family Affair" in hot pants and a headset mike with a pained grimace on her face that suggested she'd rather have been almost anywhere else. A song about that ugly, embarrassing public moment would convey Blige's blues in a way that nothing on *No More Drama* can. ■

Björk
Vespertine
(Elektra)

Mary J. Blige
No More Drama
(MCA)

Swan song: Björk.

Photograph by Inez Van Lamsweerde and Vinoodh Matadin.

RESTAURANTS HAL RUBENSTEIN

Familiar Craving

Fed up with fabulous? At Zoë, creative comfort food—including a chocolate-pudding cake that recalls the lost wonder of Ebinger's—is all the rage.

I DIDN'T EVEN SEE IT COMING, BUT suddenly there it was, smack in my face before I could duck. I'm not even sure exactly what triggered it. Maybe it was the three drinks touted on Thom's cocktail menu that tasted like a trio of weak mojitos. Or walking through the wonderfully sleazy alleyway that leads to the deliciously named Lansky Lounge and Grille and finding a room full of tittering headbands and oxford-cloth shirts. Or was it the passing-around of cell phones like hors d'oeuvres at Man Ray's ("You say hi! Now you!"). Or maybe it was the restaurant P.R. person who assured me that the upcoming boîte he was touting was going to blow everything else out of the bottled water because "they're getting the doorman everyone's dying to get."

Who knows which was the last straw? All I know is that I am now completely, painfully, achingly fabulous-ed out. Take away my Bungalow 8 VIP card if you must, but I love any place Carrie Bradshaw would want to bolt from faster than she could snap her Hard Candy–polished fingers.

She'd hate **Zoë**. It's almost ten years old and looks it, mainly because its cavernous, open-kitchen SoHo-cafeteria décor recalls a time when upscale informality masquerading as downscale was more desirable than the illusion of intimacy. The room is often full of shoppers, couples who don't crane their necks over each other's shoulders, and friends who prefer their conversations private. Its cocktails smell like liquor, not mango or watermelon. Also, it's devoid of tables where women outnumber men six to two, waiters who explain dishes by repeating exactly what's written on the menu, and anyone "Page Six" or the doorman-to-die-for might know.

If this doesn't sound like a godsend, you probably already *know* the doorman. For the intrigued, however, there is the added bonus that Zoë's kitchen, however exposed, is a lot less out of a time than its décor. In fact, chef Stewart Woodman's easy-to-read menu is indicative of a palate less inclined toward the neighborhood norm—randomness posing as originality—and more fearlessly in favor of dominant seasonings and smart variations on the familiar. Rather than stud spinach salad with, say, sautéed plum rinds and radish tempura, there is a welcome stack of crisp, bracingly strong, thumb-size leaves, slices of brawny white mushrooms, and the fragrant addition of idiazabol cheese and pistachios. Shrimp get sautéed in a gentle orange glaze with a hint of lobster essence. There are sensuously light corn-filled ravioli, covered with peas and shiitake, confidently presented solely with brown butter; a tuna tartare that leaves blandness behind with a kick-off of tomato-and-caper emulsion; and a judicious use of mango and anise that goad you into the indulgence of grille foie gras. Only the overly dens basil sauce, doused on basil lin guine, and a creamy pea sou that's bizarrely addictive bu oddly unsatisfying feel like mis calculated appetizers. The ho shimeji mushroom soup, howev er, flecked with pineapple an scallion, is guzzle time in a bow

There appears to be a trul pleasant and disturbingly nove thought behind the presentatio of entrées—that someone migh be hungry. Zoë's penchant to ward heartiness, however, ca compromise delicacy, as in th case of a too-crispily sautéed re snapper in olive vinaigrette, o become unbalanced by abun dance, like when the faint arom of steamed dorade is buried be neath a small bucket of fenne melon salad. (Not to mention th poached chicken that sinks under an im penetrable coating of blue cheese an mustard.) But a wood-roasted lobster i its own essence can raise one's spirits lik an end-of-summer clearance sale wit too much in your size. Moist grille salmon boasts the happy company of a orange parsley sauce. Roast saddle o lamb is smartly surrounded by rusti eggplant caviar and cracked wheat. Th woody porcini crust of a smoked sirloi is brightly complemented by an accompanying lemon tagliatelle. And the por chop has both a studding of sage and a artichoke confit to thank for its holiday-dinner aroma.

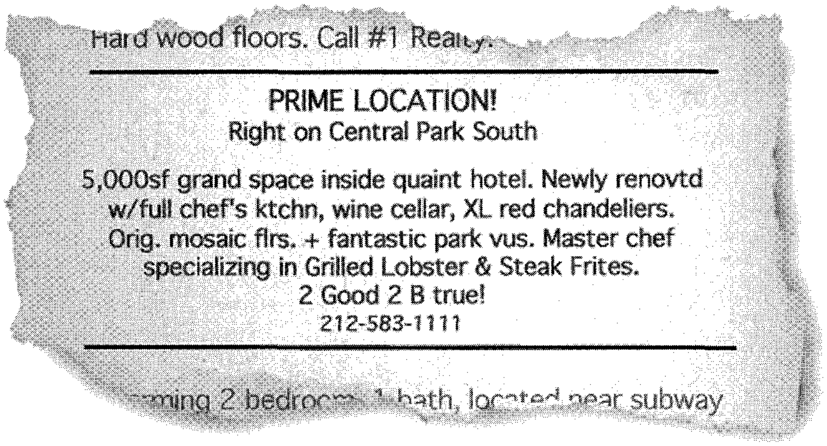
The third course is the only area wher Zoë does seem a throwback to a tim when restaurants understood tha desserts are the original and best-love comfort food. Remember the wonde that was Ebinger's blackout cake? Yo might recall that someone tried to reviv the name some years back but did a pitiful job. They said the original recipe wa lost. Well, I think somebody found it

Zoë
90 Prince Street
(212-966-6722).

Lundy's
205 West 50th Street
(212-586-0022).

Zoë's chocolate-pudding cake.

Photographs by Carina Salvi



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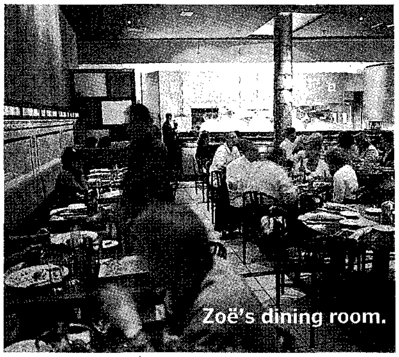
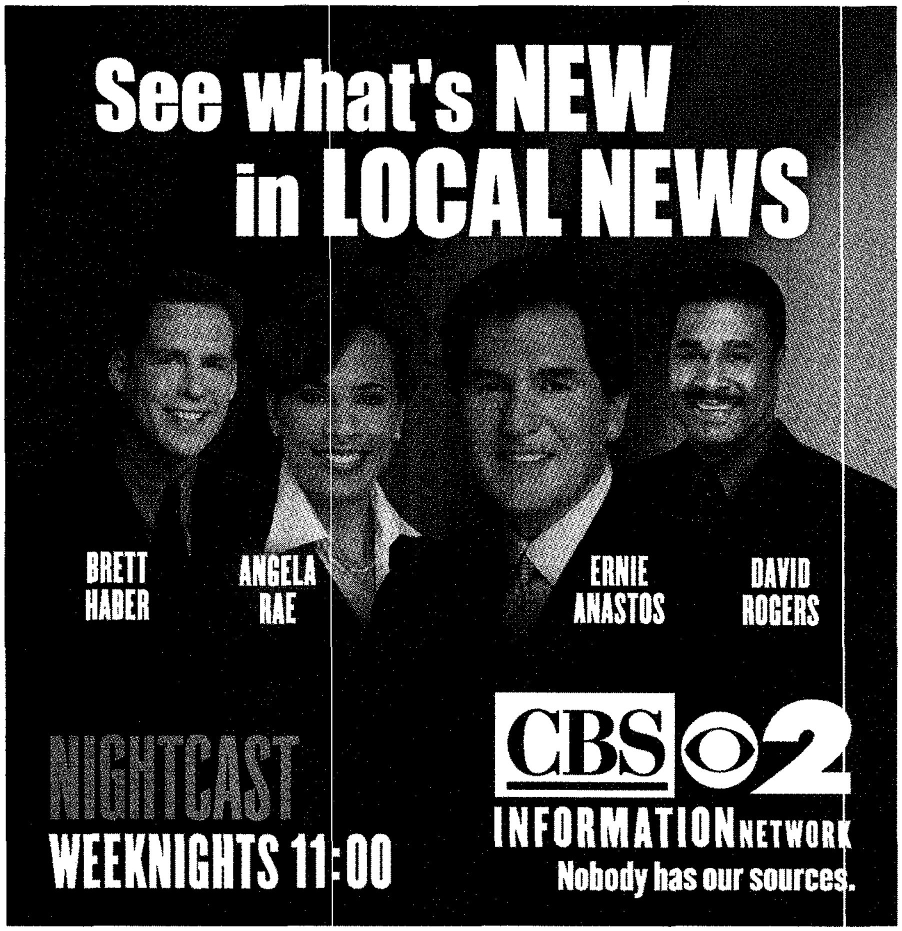

Zoë's dining room.

Zoë's chocolate-pudding cake is th real thing. Almost as delectable are chocolate s'mores brownie, a lemo bundt cake, an uncloyingly fine peac hamantaschen, and any berry ta they're baking that day.

Is it sad that familiar food and uncomplicated surroundings can feel s fresh and new? Should Zoë hav closed and reopened under anothe name to capitalize on its reinvigoration? Can oh-so-fine but unfabulou survive? Geez, I hope so. But the odd are tough. I'll bet that hot doorma never heard of Zoë. I bet he neve heard of Ebinger's, either.

IF ANY PLACE SHOULD HAVE INSTANTL acquired the egalitarian appeal c normalcy, it was **Lundy's**, which ha crept into town so quietly you'd thin it was being backed by the Oxyge Network. And yet, everything abou the seafood place evokes the queasiness of skinny-dipping in a sump The medical-office entrance is as dislocating as showing up at the dentis a day early. The room is nowhere possessing no sense of place, spirit, o intent. It's as if all feeling of being i New York has evaporated, and you'r on top of an old Hyatt in St. Paul. Th waiters wander aimlessly, while yo wait for drinks evidently made offsite The menu is full of promising old favorites, though the staff appears noncommittal about everything but lobster. Food comes faster than drink And it's fresh, but most of it is seasoned with disinterest, except lobste fra diavolo, which is fun but as mess as a muddy sandbox. For a place ope four months, Lundy's feels thre years old and ready to be sold. ■

Zoë, 90 Prince Street (212-966-6722). Lunch Tuesday to Friday, noon to 3 P.M.; dinner, Monda to Thursday, 6 to 10:30 P.M., Friday, 6 to 11 P.M. Saturday, 5:30 to 11:30 P.M., Sunday, 5:30 to 1(P.M. Appetizers, $8 to $14; entrées, $18 to $2(A.E., M.C., V.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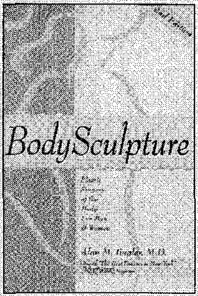
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Women's Wellness

GETTING & STAYING HEALTHY

THE DICTIONARY DEFINES WELLNESS AS *"The quality or state of being in good health especially as an actively sought goal." It's a definition worth rereading. You don't find well-being in some perfect set of physical circumstances, but rather along the way, in the very search for healthy living.*

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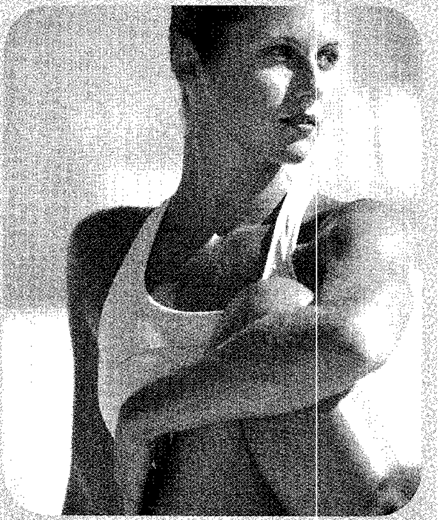
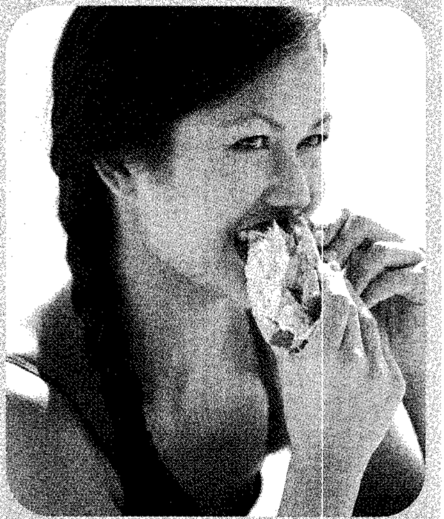
Women's Wellness

GETTING & STAYING HEALTHY





AS YOU WILL SEE, WOMEN'S WELLNESS MEANS DIFFERENT THINGS TO DIFFERENT PEOPLE. AFTER ALL, A WOMAN AT 19 AND A WOMAN AT 59 ARE AT OPPOSITE ENDS OF THE HEALTH CARE SPECTRUM. WITHIN THIS SPECIAL SECTION, WE EXPLORE HOW WOMEN OF ALL AGES CAN LEARN TO TAILOR THEIR MEDICAL CHOICES TO FIT THEIR CURRENT STATION IN LIFE.

TOTAL WOMEN'S HEALTH CARE

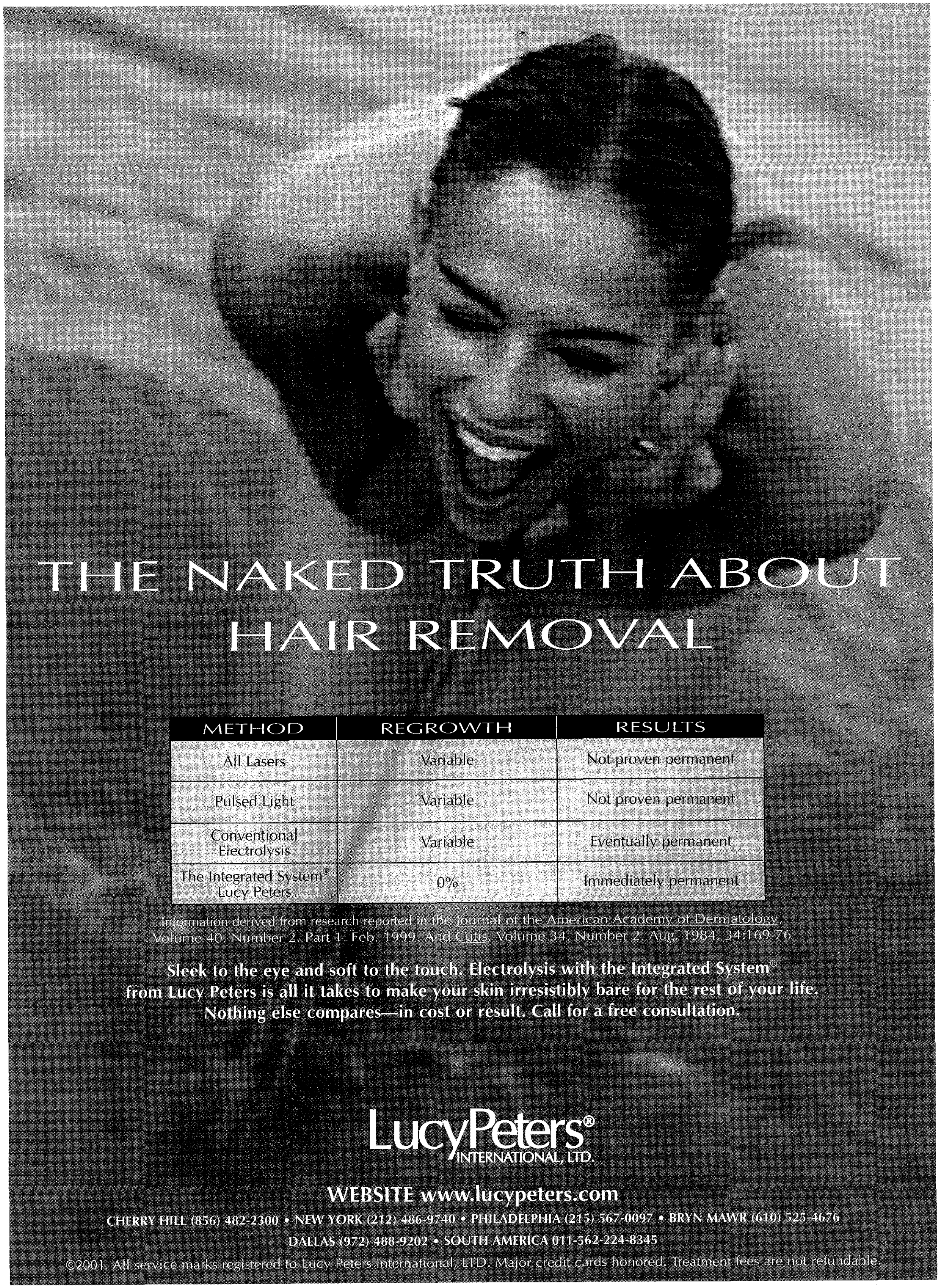
What exactly is women's health care? That question cannot be answered with a simple "Get a Pap smear." For one thing, a 20-year-old with menstrual problems needs something very different from a 55-year-old considering hormonal replacement. That's why **Lois E. Brustman, M.D.**, says a comprehensive women's health program must address every cycle of a woman's life. Dr. Brustman is director of **Women's Health Program at St. Luke's-Roosevelt Hospital Center**, a member hospital of Continuum Health Partners (1000 10th Ave. at 59th Street, 1-800-420-4004; www.wehealny.org). She suggests that women consider these factors as key components of their total well-being:

✤ A WOMAN'S BODY: Our reproductive system is what distinguishes us from the guys, but the generalization ends there. A teenager may seek an adolescent gynecologist, but a woman in her 40s trying for a baby should talk to fertility experts. And, once she's pregnant, does she opt for a natural, midwifery approach, or does her situation require high-risk maternal/fetal expertise? It's not just about babies, either. Menstruation, sexually transmitted diseases, birth control, and hysterectomy alternatives all fall under this category. As women age, menopause brings with it its own set of issues including hormonal therapy, cardiac diseases and osteoporosis prevention, and ongoing sexual concerns.

✤ THE BIGGER PICTURE: Reproductive health covers so much that sometimes women forget they have other body parts! You also need physicians savvy with preventive well care, cardiac health, immunizations, disease treatment, and guidance on nutrition and exercise. Depending on your history, you may need experts in diabetes, autoimmune diseases, or asthma. Because women are often the main caretakers of a family's health, access or referrals to pediatricians and other primary-care practitioners is a plus.

✤ CANCER PREVENTION AND CARE: Women are prone to gender-based cancers, including breast, cervical, and uterine cancer, and as such, need age-appropriate guidance on prevention, screening, and, possibly, treatment. Women are also at risk for more general malignancies, including colon, lung, and skin cancer. Each cancer has its own set of health guidelines to navigate; find a practitioner who can help.

✤ SOUND MINDS: The mind-body connection is not just some touchy-feely concept. Achieving psychological wellness goes hand in hand with total health. If needed, you should be able to choose from a wide range of



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Information derived from research reported in the Journal of the American Academy of Dermatology, Volume 40. Number 2. Part 1. Feb. 1999. And Cutis, Volume 34. Number 2. Aug. 1984. 34:169-76

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counseling — individuals, couples, group and family therapy, and self-help groups. Medication may be in order for some mental health diagnoses, and other women might benefit from support for specific issues, such as substance abuse, grieving, or chronic illness.

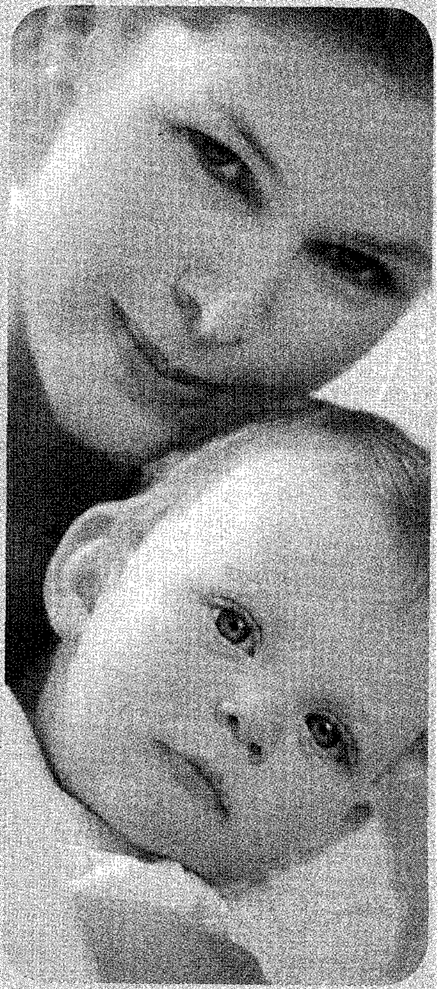
✤ A FEMALE EPIDEMIC: It's shocking how blasé many women are about heart disease, a debilitating and life-threatening condition that affects them so dramatically. Caring for your heart is a woman's job at any age, from cholesterol and blood pressure checks, to advice on best practices for diet, exercise, and stress management. Access to good cardiac treatment is essential, also, to take advantage, if necessary, prevention of today's miracles — medical and surgical interventions.

✤ GROWING OLDER GRACEFULLY: As a woman enters her 50s, 60s, and beyond, her body changes and so does her health agenda. Cardiac, cancer, and menopausal issues are a more pressing concern, as is osteoporosis management. Arthritis and urogynecological problems may occur, and ongoing preventive care, mental health, and sexual well-being knows no age limits.

MAKING BABIES — ONE AT A TIME

While in vitro fertilization or IVF offers hope to infertile couples, many women are understandably concerned about the incidence of multiple births. **Michael Drews, M.D., FACOG**, director of **Reproductive Medicine Associates of New Jersey** (111 Madison Ave., Suite 100, Morristown, NJ; 769 Northfield Ave., West Orange, NJ; 25 Rockwood Place, Englewood, NJ, 973-971-4600; www.rmanj.com), reports, however, that IVF does not automatically mean triplets or more.

Here's how IVF works: A woman's ovaries are stimulated with medication to produce more than one egg and those eggs are removed during a minor procedure. The eggs are then fertilized in the laboratory and the fertilized eggs are allowed to grow. The healthiest eggs are implanted back in the woman's womb where it is hoped that one survives to develop into a full-term baby.



Now, new technology has allowed doctors to grow the embryos for a longer period in the lab, giving the option of choosing fewer, but stronger embryos to implant. "We most often choose just two blastocysts for transfer, which means we can avoid the risk of triplets," explains Dr. Drews.

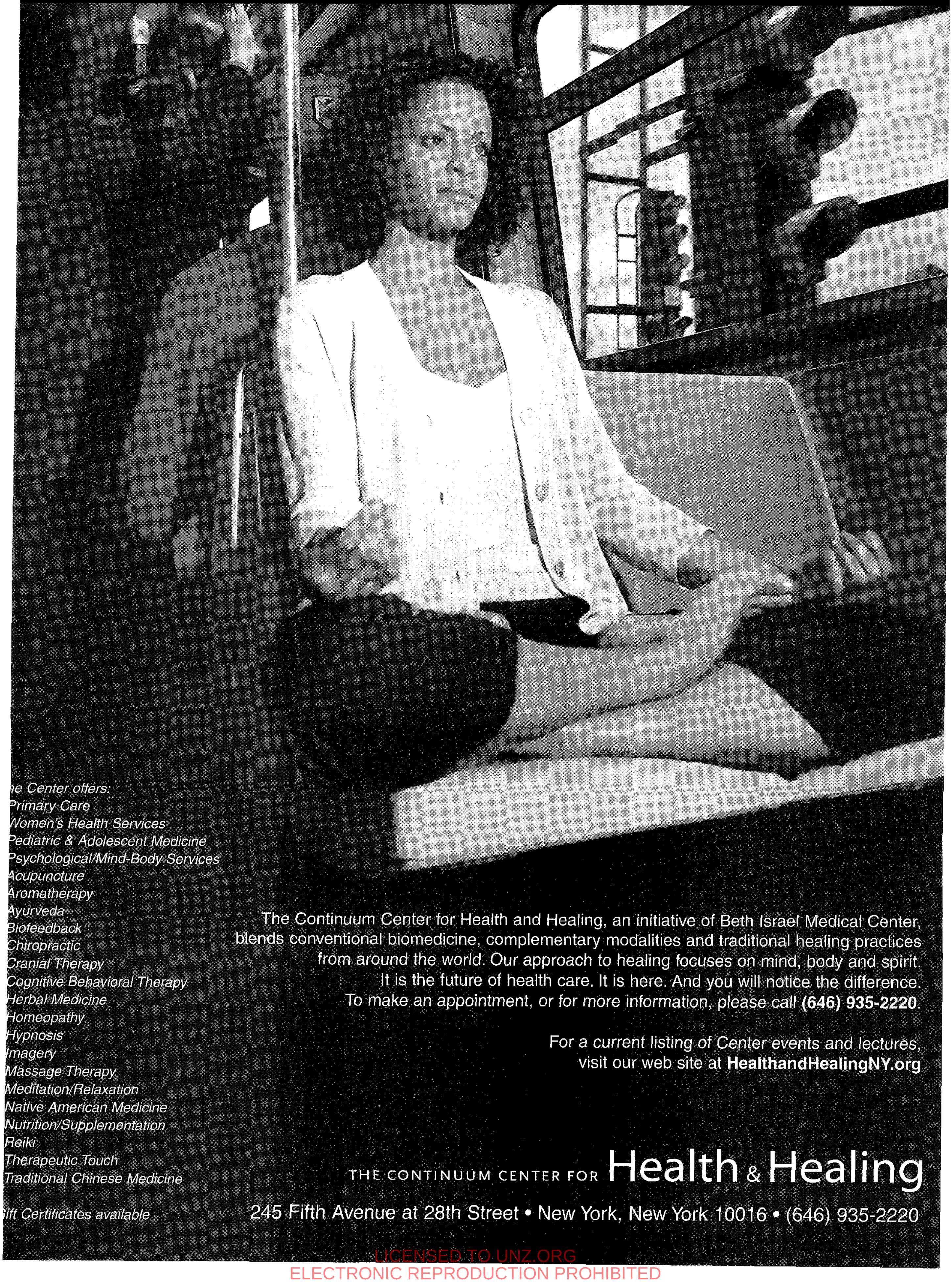
FIRST IMPRESSIONS

The force of your personality, the verve of your spirits — how you impress yourself on people is determined by many intangibles. But there is no doubt that how you look and, more importantly, how you feel about how you look — is an important piece of the equation.

A PATH TO WELLNESS

Jamie Heskett, M.D., is taking over the management of Skin & Body Contour. What had previously been a spa specializing in cellulite treatment will also be offering an expansive approach to women's wellness, and by this October the center will be known as ***Wellpath*** *(1100 Madison Ave., 737-9604). "Our specialty is integrating natural and western medicine," says Dr. Heskett. "We'll provide skin care, acupuncture, massage, herbal, and nutritional therapies, along with a comprehensive range of traditional medical care, including prescriptions and referrals to specialists."*

ast and West are merging in the heart of New York City.



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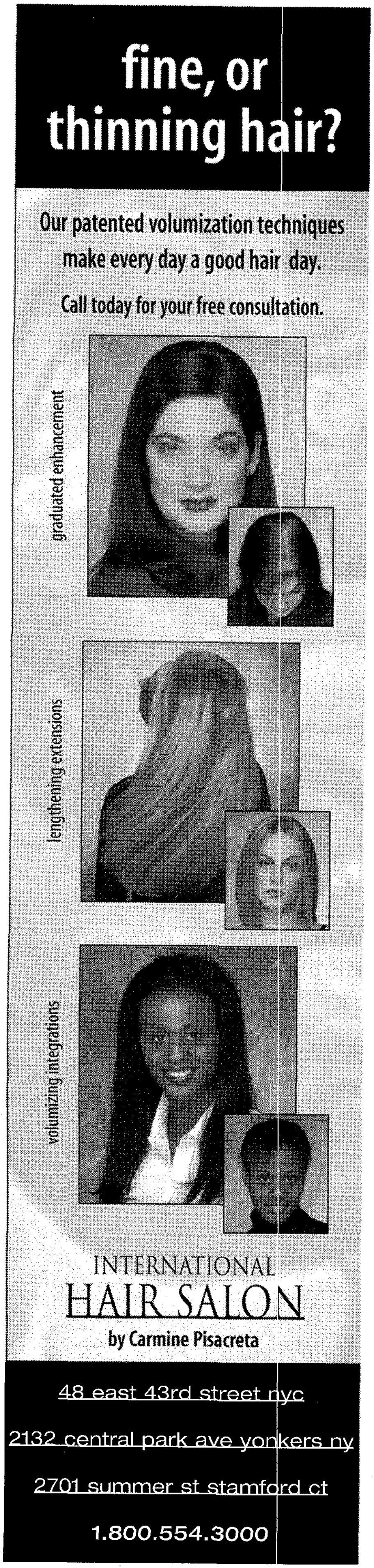

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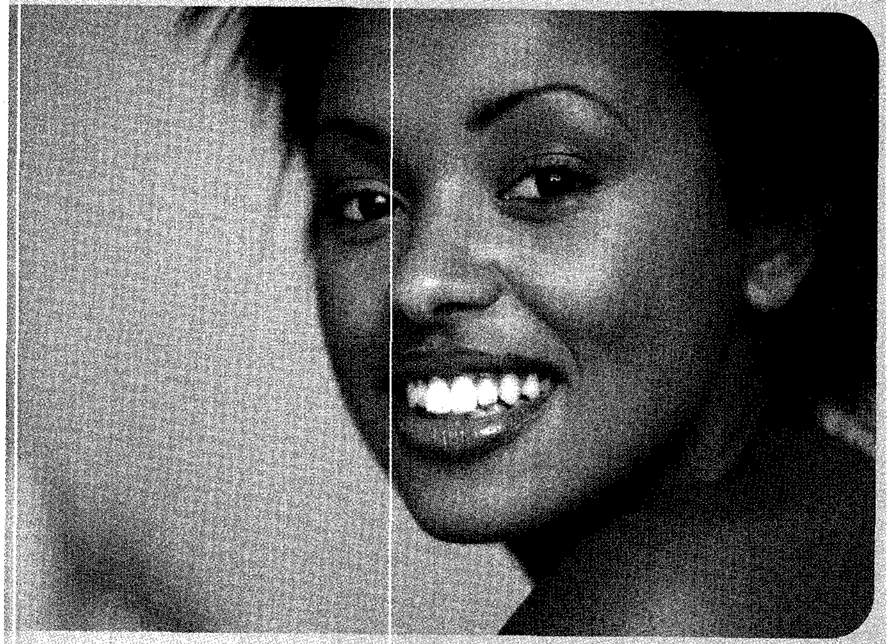

A WINNING SMILE

"A youthful, beautiful smile is one of the first things people respond to," says **Jan Linhart, D.D.S., PC** (230 Park Ave., Suite 1164, 682-5180; www.drlinhart.com). "Dentistry is a profession that can easily take years off a woman's appearance." Dr. Linhart's practice specializes in a full range of dental health procedures, each and every one of them done with aesthetics in mind. "Porcelain veneers, laser tooth whitening, tooth-colored fillings — we address the cosmetic aspect of your smile all within the boundaries of sound dental health," he says.

And when it comes to today's dentistry, all boundaries are constantly being pushed. For instance, **Brandon Huang, D.D.S., PC** (19 E. 80th St., 861-3240; www.madisonavesmile.com), uses a brand-new, state-of-the-art LumaArch® Power Whitening System that works on your entire mouth simultaneously. Within one hour you can leave his office with the smile of your dreams. "We concentrate on combining top-quality cosmetic dentistry with boutique service," says Dr. Huang, who personally works on each and every one of his patients.

LUXURIOUS LOCKS

Nothing turns more heads than beautiful hair. If you're not pleased with the state of your hair — if it's thinning or damaged, for instance — the pros at **International Hair Salon** (48 E. 43rd St., 883-6620; 2132 Central Park Ave., Yonkers, NY, 914-793-0300; 2701 Summer St., Stamford, CT, 203-325-0144; www.internationalhairsalon.com) are ready to help you in a uniquely private and intimate salon environment. Innovative techniques for adding hair, and professional therapies for volumizing, extensions, weave/bonding, and scalp treatments are all available. To complement your great new hair, have one of the salon's experts update your makeup — you won't be disappointed!

Hair loss or significant thinning can be emotionally devastating to women. Elline Surianello, president — and client — of **LeMetric Hair Center** (124 E. 40th St., Suite 601, 986-5620 or 1-800-217-9052; www.lemetric.com) knows this firsthand. “I have an hereditary condition called androgenetic alopecia, or female diffuse thinning, that affects more than 30 million women nationwide,” she says. “I know how hair loss can be instantly aging.”

But the good news is that hair loss can be fixed if you go to someone qualified to deal with it, such as LeMetric, which designs, manufactures, and installs all types of hair replacement systems depending on your needs. Because of her own personal history, Ms. Surianello has dedicated the last 10 years to finding solutions for hair loss and thinning hair, no matter what the reason. LeMetric's professionals stay on top of everything in the industry, including the latest hair replacement craftsmanship from Italy. Ms. Surianello guarantees to make your LeMetric solution easy, comfortable, manageable, and beautiful.

> NOTHING TURNS MORE HEADS THAN BEAUTIFUL HAIR. IF YOU'RE NOT PLEASED WITH THE STATE OF YOUR HAIR — YOU CAN CHANGE IT.

Many women with fine or limp hair turn to Hair Blending® from **Sequence** (106 Grand Ave., Englewood, NJ, 1-888-BLEND-88; www.sequencehair.com). This method is guaranteed to add volume and length to your own hairstyle quickly,

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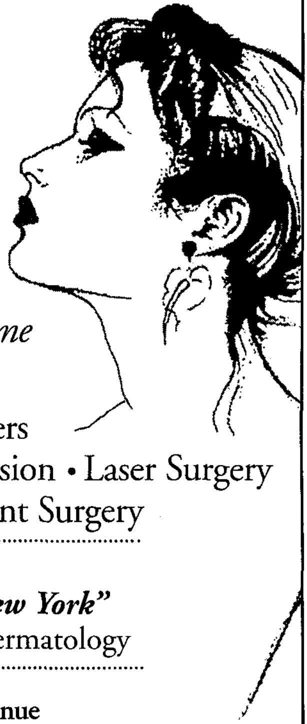

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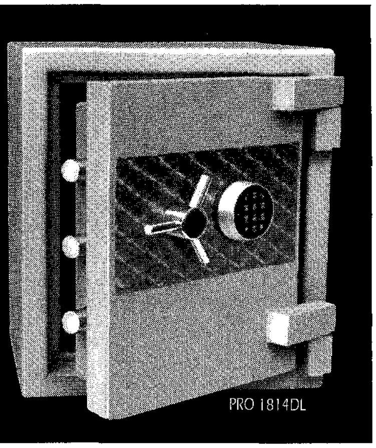

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HAIR IN THE WRONG PLACES

Sometimes you can have too much of a good thing. When it comes to hair removal, the choices can be daunting. Waxing, tweezing, shaving, depilatories, lasers, or conventional electrolysis? The only immediately permanent solution among the many is electrolysis with the Integrated System available exclusively at **Lucy Peters® International, Ltd.** The Integrated System® is electrolysis as it should be.

With its patented LPS33® EPILATOR, Lucy Peters® International, Ltd. (150 E. 58th St., 486-9740; www.lucypeters.com) offers the Integrated System, a technically advanced method developed during 10 years of medical and engineering research and human clinical trials. Close to two million hours of successful treatment have been performed with the Integrated System.

Furthermore, Lucy Peters' treatment protocols insure that an individualized program is formatted for each patient following an evaluation of the treatment site. A stringent screening process and the medically based Lucy Peters' teaching curriculum developed with physicians, produce superior electrologists who are equally skilled in mechanical procedures and patient handling.

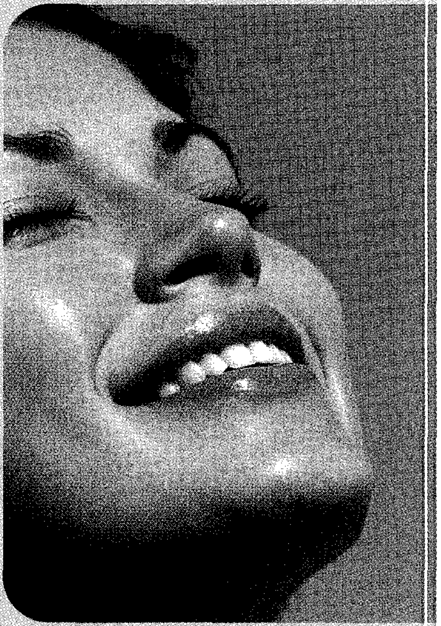
The results of treatment with the Integrated System are immediate and permanent — each hair is treated just once. There is no regrowth, as there is with all other methods including conventional electrolysis, nor is there any possibility of permanent skin damage. Treatment quotes are warranted in writing.

SMOOTH AS A BABY

Skin is your body's most talked-about beauty asset, so it's no surprise that its appearance makes a big impact. Younger looking skin and hair removal are the primary services of **completely bare** (764 Madison Ave., Suite 3R, 717-9300; 12 Chase Rd., Scarsdale, NY, 914-713-0200; www.completelybare.com). You can eliminate unwanted lip hair, sideburns, chin hair, and other facial furriness with the Epilight™ Permanent Hair Reduction System, or with the newest, intense pulsed light system called Aculight™. Pulsed-light is also the trick behind the Epifacial™, which removes broken capillaries and fine lines, giving your face clearer, fresher skin.

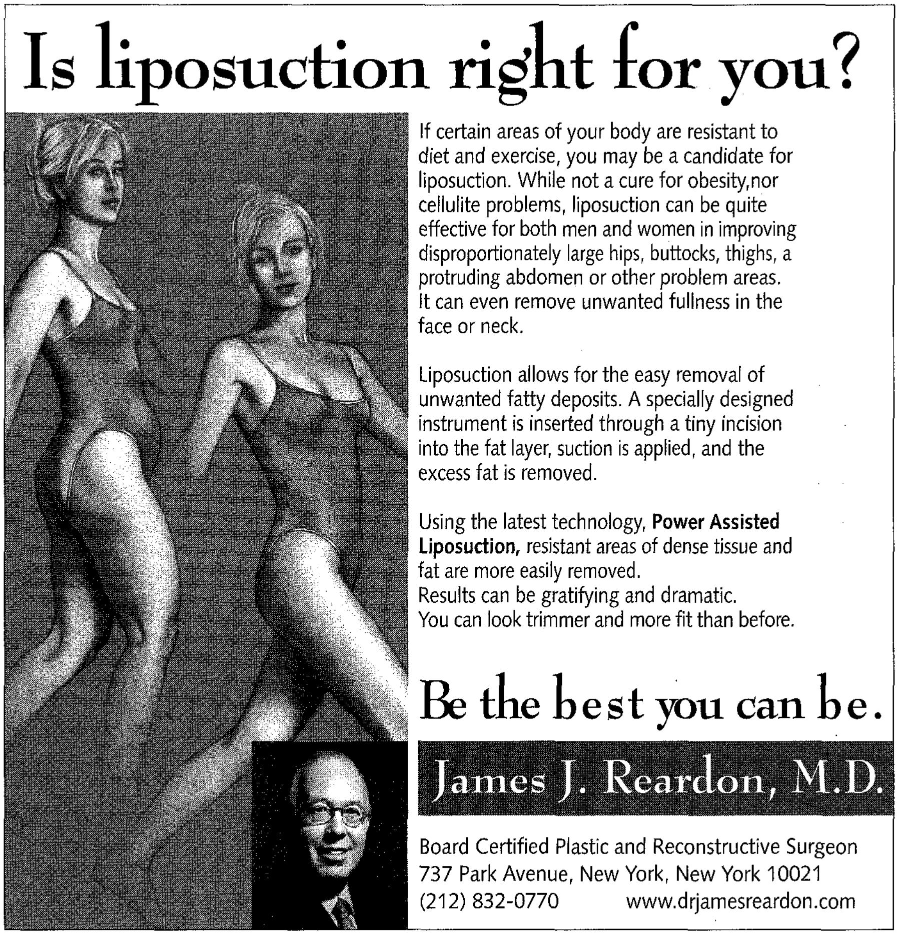
> SKIN IS YOUR BODY'S MOST TALKED-ABOUT BEAUTY ASSET, SO IT'S NO SURPRISE THAT ITS APPEARANCE MAKES A BIG IMPACT.

Call **Lia Schorr Skin Care** (686 Lexington Ave., 4th floor, 486-9670 or 1-800-782-7212; www.liaschorr.com) for a Crystal Peel, a non-invasive skin resurfacing that treats a vast range of complexion imperfections, leaving



skin polished and smooth. Natural mineral crystals are propelled onto the surface of the skin for a powerful peeling action that helps reduce appearance of sun damage, fine lines, wrinkles, blackheads, uneven pigmentation, enlarged pores, and superficial scars. Ask about the discounted packages for this treatment and other seasonal specials.

For an immediate beneficial effect on your skin, try two special facials at **Susan Ciminelli Day Spa** (754 Fifth Ave. in Bergdorf Goodman's penthouse, 872-2650; 34 Pantigo Road, East Hampton, NY, 631-267-6300; www.susanciminelli.com. The slimming lymphatic-drainage massage draws excess fluid from the face's tissues. Too much retained fluid makes the skin around the eyes and jowls look puffy. The spa also offers the sculpting massage, another quick-impact facial. Owner Susan Ciminelli devised the set of unique movements to tone and lift the muscles of the face, particularly around the cheekbones.



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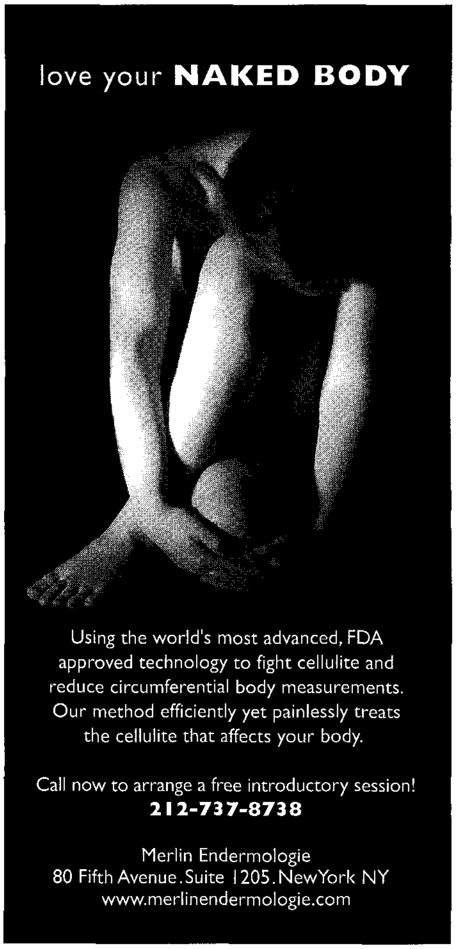

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Once you're down to your appropriate weight, how do you get rid of the scars of your battle? Endermologie®, the FDA-approved method of cellulite reduction is the specialty of **Merlin Endermologie** (80 Fifth Ave., 737-8738; www.merlinendermologie.com). The method removes cellulite whether from weight loss, pregnancy, or other hormonal changes in your body. The process takes about 45 minutes per session and is so relaxing that Merlin's practitioners have woken a few clients from much-needed naps!

When you're ready to tune into your body and tune up, turn to Callanetics. These are non-impact, deep muscle exercises that develop muscle tone without bulk. Callanetics combines isometrics and isotonics, as well as principles of ballet and yoga, to concentrate deeply on thighs, abdomen, arms, and buttocks. "In fact," according to Ruth Jeffries, owner of the **Manhattan Callanetics Studio at Carnegie Hall** (154 W. 57th St., Studio 832, 765-2900), "clients claim that nothing lifts the behind like Callanetics." Fast, visible results express the workout's signature. In fact, it's possible to lose one dress size in just 10 to 20 classes!

THE POWER OF COSMETIC SURGERY

With less invasive surgical techniques and more natural results, women from all walks of life are turning to cosmetic surgery as an important step toward improving self-esteem. Maybe you're already sold on the wonders of plastic surgery, or perhaps you're just flirting with the idea. Either way, it will be helpful to keep in mind these noteworthy trends as you review your options:

✤ LIPOSUCTION ADVANCES: This cosmetic procedure remains popular among women (and men!), says **James J. Reardon, M.D.**, a Board Certified plastic and reconstructive surgeon (737 Park Ave., 832-0770; www.drjamesreardon.com). "We're doing an awful lot of liposuction on people who are within a normal weight range for their height, but who can't seem to get rid of areas of fat and fullness with reasonable efforts in diet and exercise." Typical trouble areas for

WOMEN ARE FINDING THEY CAN GO BACK TO WORK WITHIN THREE DAYS WITHOUT BANDAGES, AS COMPARED TO THE TYPICAL SEVEN TO 10 DAYS.

women include outer and inner thighs, love handles, and abdomen. The main improvement in this procedure has been power-assisted liposuction. "We use a much smaller cannula (the tube that is inserted in the body) and we can, therefore, work with ease especially where the skin is rather thick," explains Dr. Reardon.

While the power-assisted liposuction is the new kid on the block, **Jeffrey R. Fischman, M.D.**, director of **Constructive Surgery Center** (110 E. 66th St., 472-3300; www.constructivesurgery.com), predicts it will be the gold standard of liposuction within a short time. "This liposuction technique reduces the trauma to the body, increases the

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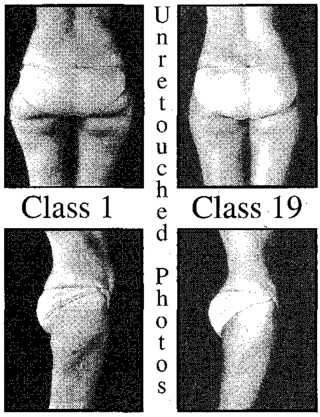

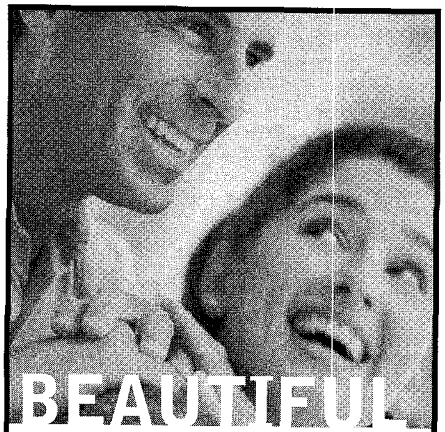

88% OF ADULTS SAY THEY REMEMBER SOMEONE WITH A BEAUTIFUL SMILE *yet* **50%** ARE NOT SATISFIED WITH THEIR OWN SMILE.

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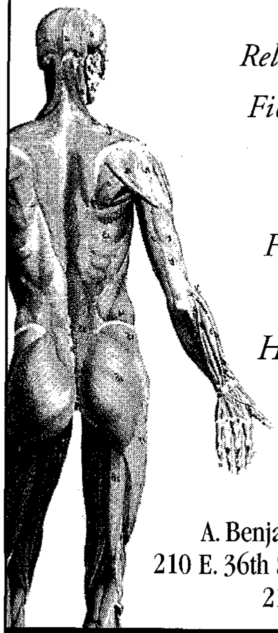

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accuracy of the procedure, and allows us to use a more precise and gentle motion. The benefits of power-assisted liposuction are tremendous," he says.

✤ NEW INGREDIENTS: **Vincent C. Giampapa, M.D., FACS**, founder and medical director of **Plastic Surgery Center Internationale** (89 Valley Rd., Montclair, NJ, 973-746-3535; www.beautifulneck.com and www.beautifullatina.com), and now head surgeon at Hackensack University Hospital's Center for Cosmetic Medicine, is using two near-magical ingredients that are bringing dramatic improvements to his procedures. In his suture-suspension neck lifts, he is first treating the underside of the skin with a tissue glue that allows the skin to heal in place within minutes. The glue has been used extensively in Europe for 25 years, but is brand new to this country. Thanks to the glue's effects, women are finding they can go back to work within three days without bandages, as compared to the typical seven to 10 days. Dr. Giampapa is also treating the fat that he grafts into laugh lines, cheeks, and eye hollows first, with growth factors. "These growth factors stimulate the young fat cells to grow much quicker and the procedures have longer-lasting results."

✤ BETTER FACE-LIFT: This classic cosmetic surgery has been updated by many physicians to include more subtle variations. For instance, **Elliot W. Jacobs, M.D.** (815 Park Ave., 570-6080; www.cosmeticsurgeonnewyork.com), performs a sophisticated "microlift" to rejuvenate the triangle between the inner and outer corner of the eye and the corner of the mouth. "This inner part of the cheek is where people first start to age," says Dr. Elliot Jacobs. "The smile lines are softened, the fat bags and excessive loose skin of the eye are improved, cheekbones are enhanced, and the whole face looks smoother and younger."

✤ ONE-STOP SHOPPING: Combining the latest in dermatology, cosmetic surgery, and face and body treatments under one roof, **Howard D. Sobel, M.D.**, director of **Dr. Sobel's Skin & Spa Cosmetic Surgical Center** (960A Park Ave., 288-0060; www.drsobel.com), opened a full-service day spa alongside his fully accredited cosmetic surgical center and operating room. Here, Dr. Sobel, who was voted one of the best cosmetic dermatologic surgeons in New York, offers liposuction; laser treatments; Botox, collagen,

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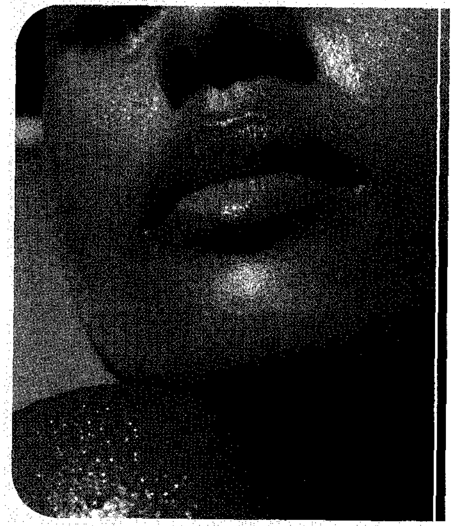

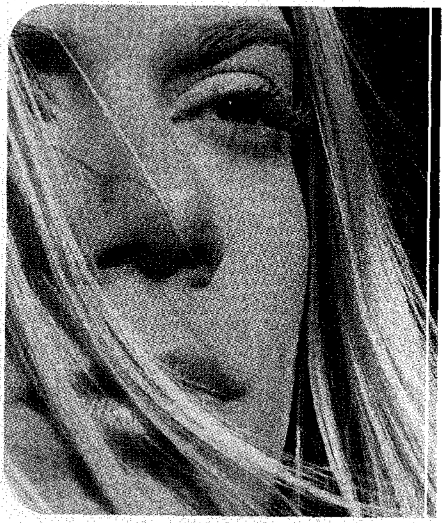

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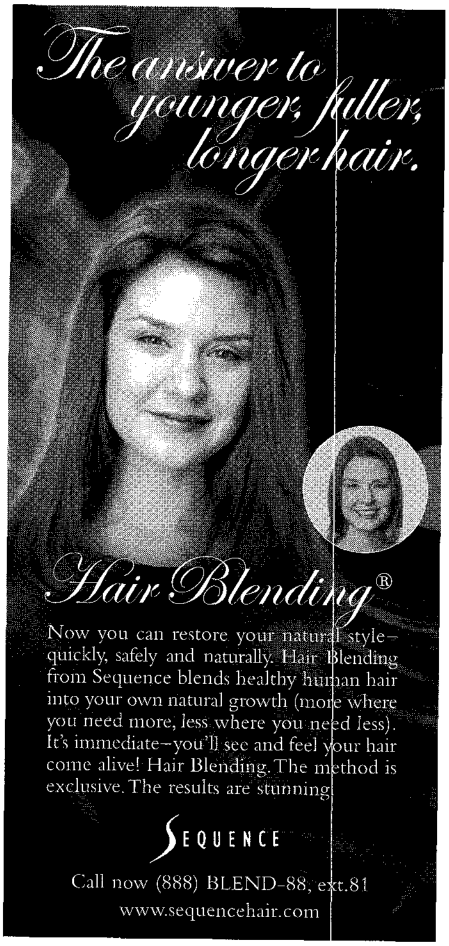
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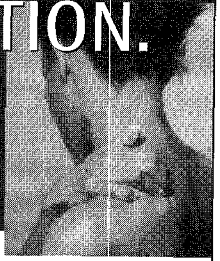
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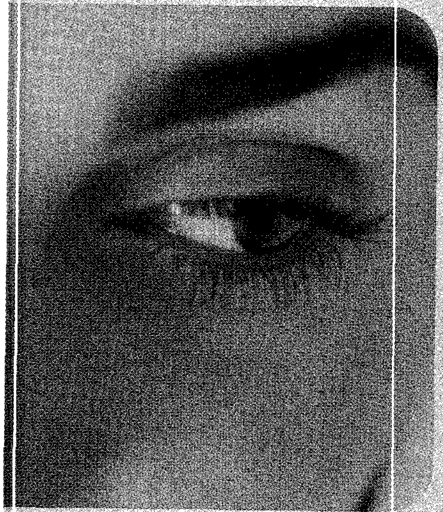
and fat injections; chemical peels; spider vein removal; cosmetic, eye, and dental surgery; comforting facials; and much more.

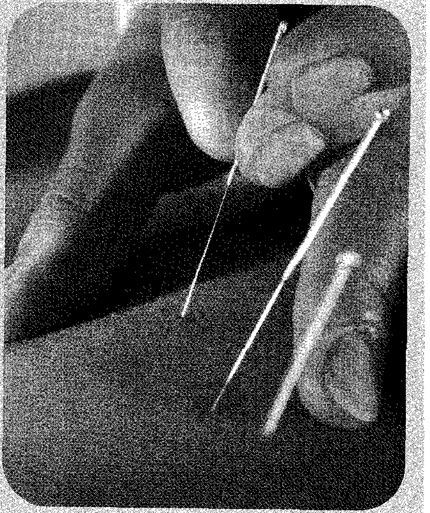
✤ NO (OR LITTLE) DOWNTIME: A big factor for women considering cosmetic improvement is the time it takes to recover. **The Dermatology Surgery & Laser Center** (1049 Fifth Ave. at 86th Street, 288-9910; 222 Westchester Ave., White Plains, NY, 914-684-1000; www.narins.com), headed by **Rhoda S. Narins, M.D.**, is particularly sensitive to this issue. Dr. Narins, a dermatologic cosmetic surgeon, Paul J. Frank, M.D., and David J. Narins, M.D., offer many services that can be done with little or no downtime to the patient, including tumescent liposuction; lasers for resurfacing, hair removal, blood vessels, skin tightening, and brown spots; hair transplants, vein treatments, and collagen, fat, and Botox injections.

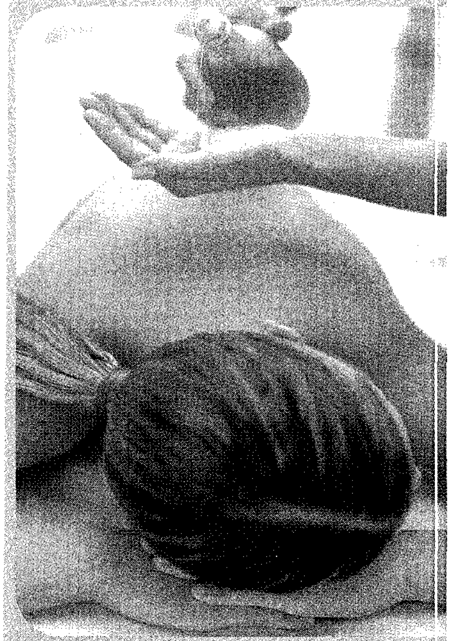
✤ CONSULTATIVE MATCHMAKING: Don't know where to begin or who to choose among this region's wealth of surgeons? **Denise Thomas** makes the task a little easier. Ms. Thomas (734-0233; www.denisethomas.com) is a leading cosmetic surgery consultant who was recently featured on *Oprah* and the Discovery Channel. Find out how she can help you find that special surgeon who meets all your needs.

SAY NO TO PAIN

There is absolutely no reason to silently suffer chronic pain or discomfort from injuries. **Spine and Sports Medicine, Madison Avenue** (275 Madison Ave., 986-3888; www.spineandsports.com) is running a "women's health awareness special" through September. The special offers a consultation, medical massage, and either acupuncture or reflexology (a very specific foot massage that works areas directly related to other







body regions), or an extended massage for only $20.01. The physical medicine and rehabilitation staff includes a sports and rehabilitative-medicine physician and licensed experts in physical therapy, acupuncture, chiropractic medicine, and massage therapy. New to the team is an on-staff neurologist.

Anuthep Benja-Athon, M.D. (210 E. 36th St., 545-7075; www.musclejointnerve.com), depends on both his western medical skills and an extensive knowledge of eastern methods, especially acupuncture, to ease pain (he is a licensed acupuncturist in the state of New York). "Most of my patients come to me because of muscle, joint, or nerve pain," says Dr. Benja-Athon. After a full physical exam, diagnosis is made and a treatment plan set up. "Acupuncture offers immediate relief, and a maintenance program of it keeps pain and inflammation away. It may also slow down aging of body parts," he notes.

* * *

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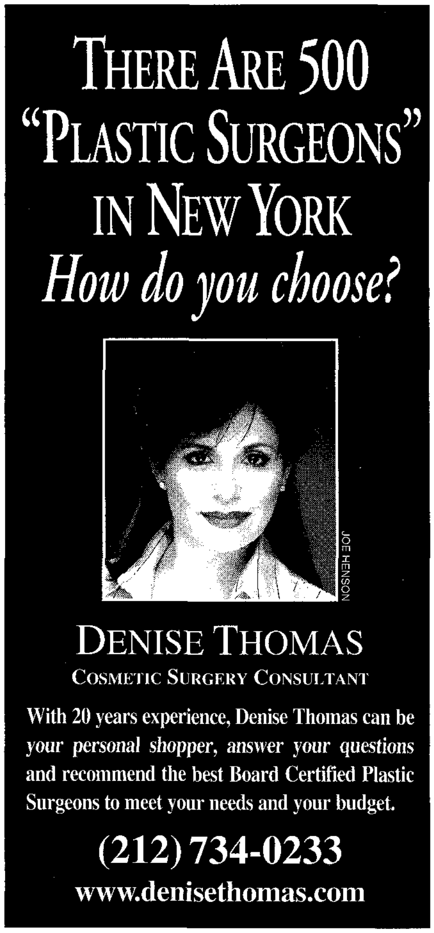

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Movies

Edited by Ben Kapla

This Week's Releases

Bubble Boy
Jake Gyllenhaal plays a boy who lives in a germ-free bubble and must leave his bedroom to thwart the wedding of his childhood love. Debut comedy from director Blaire Hayes. (1 hr. 24 mins.; PG-13) • Opens 8/24.

Cupid's Mistake
Guerrilla filmmaker Young Man Kang's improvisational love story, which was shot in Los Angeles and cost $980 to produce. (1 hr. 10 mins.; NR) • Opens 8/24.

The Curse of the Jade Scorpion
Woody Allen wrote and directed, and stars with Dan Aykroyd, Helen Hunt, and Charlize Theron in this throwback comedy about a hypnotist and an insurance detective (Allen) in forties New York. (1 hr. 43 mins.; PG-13) • Opens 8/24.

Fighter
A documentary about Arnost Lustig and Jan Wiener, two cranky best friends who retrace Wiener's escape from Czechoslovakia during World War II. (1 hr. 31 mins.; NR) • Opens 8/24.

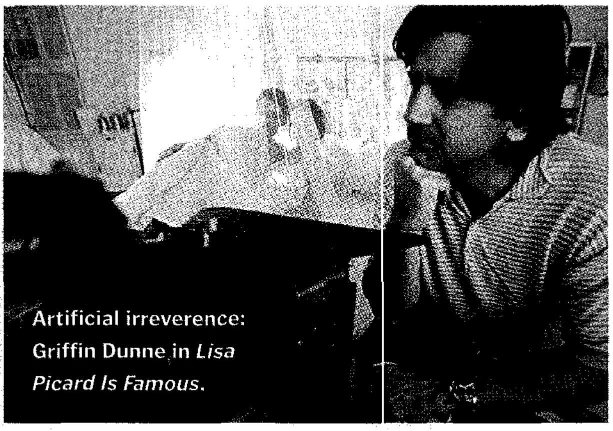
Funny Girl
Barbra Streisand won an Oscar in 1965 for her role as unhappy comedienne Fanny Brice in William Wyler's musical. Presented in a new 35-mm. print. (2 hrs. 35 mins.; G) • Opens 8/31.

Happy Accidents
Session 9 and *Next Stop Wonderland* director Brad Anderson's film about two people (Marisa Tomei and Vincent D'Onofrio) who fall in love even though he may be a time-traveller from the future. (1 hr. 50 mins.; R) • Opens 8/24.

Jay and Silent Bob Strike Back
Jason Mewes and writer-director Kevin Smith play Jay and Silent Bob, two Jersey slackers who head to Los Angeles to stop a film about them from getting made. With Ben Affleck, Chris Rock, Shannon Elizabeth. (1 hr. 39 mins.; R) • Opens 8/22.

Jeepers Creepers
Driving home from college on spring break, Gina Philips (*Ally McBeal*) and Justin Long (*Galaxy Quest*) discover a cloaked murderer dropping a body into a drainpipe. Written and directed by Victor Salva (*Powder*). (1 hr. 30 mins.; R) • Opens 8/31.

John Carpenter's Ghosts of Mars
It's A.D. 2176 and Ice Cube is the most villainous criminal on Mars, so Pam Grier and Natasha Henstridge are sent from Earth to take him down. Written and directed by John Carpenter. (1 hr. 57 mins.; R) • Opens 8/24.



Artificial irreverence: Griffin Dunne in *Lisa Picard Is Famous*.

Lisa Picard Is Famous
Griffin Dunne directs and stars in this *faux* documentary about an aspiring celebrity and her best friend (co-screenwriters Laura Kirk and Nat DeWolf). (1 hr. 28 mins.; NR) • Opens 8/22.

Maybe Baby
English comedian Ben Elton wrote his directorial debut, a romantic comedy about a married couple's efforts to have their first child. (1 hr 33 mins.; R) • Opens 8/24.

O
Mekhi Phifer, Julia Stiles, and Josh Hartnett star in Tim Blake Nelson's retelling of *Othello* set in a midwestern high school. (1 hr. 31 mins.; R) • Opens 8/31.

Summer Catch
Freddie Prinze Jr. plays a minor-league Cape Cod baseball player who dreams of the big leagues. With Matthew Lillard, Jessica Biel, and Brian Dennehy. (1 hr. 28 mins.; PG) • Opens 8/24.

Tell Me Something
Korean director Chang Youn-hyun's *film noir* about a murderer, the cop on his trail, and the beautiful ingenue who may know more than she'll say. (1 hr. 54 mins.; NR) • Opens 8/29.

Together
Set on a Stockholm commune in 1975, writer-director Lukas Moodysson's film is about a group of friends whose lives are changed when a single mom (Lisa Lindgren) and her baby move in. With Jessica Liedberg. (1 hr. 46 mins.; R) • Opens 8/24.

Tortilla Soup
Hector Elizondo (*Pretty Woman*) plays a Los Angeles chef with three daughters, in director Maria Ripoll's film. With Raquel Welch and Elizabeth Peña. (1 hr. 40 mins.; PG-13) • Opens 8/31.

New Films

A.I.
Alternately emotionally wrenching and unsatisfying, it's one of the oddest movies in some time: not so much a dark *E.T.* as a manic-depressive *E.T.* Also starring Haley Joel Osment, William Hurt, Frances O'Connor, and Jude Law as a gigolo robot. (Rainer; 7/9/01) (2 hrs. 20 mins.; PG-13) • 25.

Aberdeen
Stellan Skarsgård and Charlotte Rampling play a couple with a stalled marriage in Norwegian writer-director Hans Petter Moland's film. With Lena Headey. (1 hr. 46 mins.; NR) • 4.

The Adventures of Felix
When Felix (Sami Bouajila) gets laid off, he leaves his boyfriend and journeys to the south of France to find his absentee father. Written and directed by Jacques Martineau and Olivier Ducastel. (1 hr. 35 mins.; NR) • 8.

All Over the Guy
Opposites (Richard Ruccolo and Dan Bucatinsky) attract in Julie Davis's film, which Bucatinsky wrote and produced. With Adam Goldberg, Christina Ricci, and Lisa Kudrow. (1 hr. 32 mins.; R) • 8.

America's Sweethearts
John Cusack and Catherine Zeta-Jones play an estranged movie-star married couple who are reunited in this good-natured but flimsy Hollywood fairy tale, which also stars Julia Roberts (charming) who stands in for all us little people. The excellent but mostly overwrought cast also includes Stanley Tucci, Billy Crystal, Christopher Walken and Alan Arkin. They no doubt all have better Hollywood stories to tell than the light fare that shows up in this movie. (Rainer; 7/23/01) (1 hr. 40 mins.; P 13) • 1; 10; 15; 22; 33; 35; 44; 58; 62; 72; 79; 81.

American Outlaws
Blue Streak director Les Ma field's Gen-Y Western reuni *Varsity Blues*'s Scott Caan and Larter, and features *Neverlan* Colin Farrell as Jesse James. hr. 34 mins.; PG-13) • 1; 3; 12; 16; 34; 35; 44; 45; 47; 57; 60; 71; 72; 78; 81.

American Pie 2
Chris Klein, Mena Suvari, a Tara Reid reunite as frolicki college freshmen trying to ho or their high-school vows. D rected by J. B. Rogers (*Say It n't So*). (1 hr. 44 mins.; R) • 1; 10; 12; 15; 22; 29; 30; 38; 40; 41; 4 46; 47; 50; 54; 57; 58; 60; 61; 67; 69; 74; 75; 77; 78; 79; 80; 81.

★ An American Rhapsody
Eva Gardos wrote and directed this autobiographi tale of her voyage from Hungary to America, th back to Hungary, which stars Nastassja Kinski, To Goldwyn, and Scarlett Johansson. (1 hr. 46 mins.; P 13) • 8.

The Anniversary Party
Jennifer Jason Leigh and Alan Cumming wrote, d rected, and co-star in this so-so drama, in whi the cast, including Gwyneth Paltrow, Kevin Kli and Phoebe Cates, play mostly show-biz types a pour out their hearts in order to show us how "r al" they are. (Rainer; 6/18/01) (1 hr. 55 mins.; • 3; 25; 70.

★ Apocalypse Now Redux
Francis Ford Coppola's expanded Vietnam epic i cludes four new scenes from the original shooting his 1979 film. Starring Martin Sheen, Robert Duva and Marlon Brando. (3 hrs. 16 mins.; R) • 10; 23; 3 44; 67.

Atlantis
Michael J. Fox, James Garner, and Leonard Nim voice Disney's new animated yarn about a young e plorer's voyage to the city under the sea. (1 hr. 2 mins; PG) • 54.

Audition
Japanese director Takashi Miike's film about a wido er who poses as a filmmaker to cast himself—litera ly—an unsuspecting new wife. In Japanese, with En lish subtitles. (1 hr. 55 mins.; NR) • 6.

Baby Boy
Writer-director John Singleton (*Boyz 'n the Hood*) re visits South Central with MTV's Tyrese playing a si gle father who lives with his mom. Also with Snoo Dogg and Ving Rhames. (2 hrs. 9 mins.; R) • 57.

Baise-Moi
Virginie Despente's film is getting undue attentio because it contains hard-core sex sequences. They' anything but titillating, but since there's not much els in the movie to pay attention to, you wait for the anyway. Raffaela Anderson and Karen Bach, two real life porno actresses, play the leads. (Rainer; 7/16/01 (1 hr. 17 mins.; NR) • 4.

★ Band of Outsiders
A new 35-mm. print of Jean-Luc Godard's influenti 1965 gangster film starring Sami Frey, Claud Brasseur, and Godard's then-wife, Anna Karina. (1 h 37 mins.; NR) • 84.

Big Eden
Writer-director Thomas Bezucha's debut about scandalous romantic triangle in Big Eden, Montana Starring Arye Gross, Eric Schweig, and Tim DeKay. (hr. 58 mins.; PG-13) • 8.

Bread and Tulips
An Italian romantic comedy about a fed-up housewif

Photograph by First Look Pictures

round Rules

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote current releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. Reviews are followed by the names of theaters where the film is playing.

ho deserts her negligent family and discovers the chanted new world that is Venice. Directed by Silvio ldini. (1 hr. 44 mins.; PG-13) • 26; 48; 54; 68.

rooklyn Babylon
riq Trotter, a.k.a. Black Thought from the Roots, ays Solomon, an up-and-coming rapper in Crown eights who falls in love with a Hasidic Jew (Karen oberman). (1 hr. 30 mins.; R) • 83.

rother
s Angeles is the setting of actor-director Takeshi Ki- no's film where he plays an expatriate Japanese thug ho flees the *yakuza* for the drug wars of California. hr. 53 mins.; R) • 3.

ully
rad Renfro plays Marty Puccio, a suburban dropout South Florida who leads his gang to murder. Also ith Bijou Phillips and Nick Stahl; directed by Larry lark. (1 hr. 46 mins.; NR) • 3.

aptain Corelli's Mandolin
hn Madden (*Shakespeare in Love*) directs Nicolas age and Penélope Cruz as lovers on a small Greek is- nd during the World War II Italian occupation. With hn Hurt and Christian Bale. (2 hrs. 10 mins.; R) • 1; 14; 15; 16; 28; 44; 47; 51; 54; 58; 67; 77; 81.

ats & Dogs
ive action from Jeff Goldblum and Elizabeth Perkins eets computer animation voiced by Tobey Maguire, usan Sarandon, and Charlton Heston. (1 hr. 32 mins.; G) • 16; 57; 69; 72.

he Closet
aniel Auteuil (*The Widow of St. Pierre*) plays a con- om-factory worker who saves his job, and reinvigo- tes his life, by pretending to be gay. With Gérard De- ardieu, written and directed by Francis Veber. (1 hr. 6 mins.; R) • 2; 11; 12; 16; 17; 48; 68.

ure
panese director Kiyoshi Kurosawa's film bout a serial killer and the detective (Koji akusho, *Shall We Dance?*) on his case. (1 hr. 5 mins.; NR) • 9.

he Deep End
mother covers up for her murderous son in he writer-director team Scott McGehee and avid Siegel's film. With Tilda Swinton and Goran Visnjic. (1 hr. 39 mins.; R) • 2; 12; 16; 17; 44; 49; 58; 68.

★ Divided We Fall
A small Czech town is occupied by German forces in this uneven but occasionally moving drama that at times recalls the bittersweet humanism of the Czech New Wave films from the sixties. A Gentile couple (well played by Boleslav Polivka and Anna Siskowa) shelter a Jewish concentration-camp runaway, with ghastly and comic repercussions. (Rainer; 6/11/01) (2 hrs. 2 mins.; NR) • 39.

Dr. Dolittle 2
Eddie Murphy is back as a doctor who can talk to animals in this sequel to his 1998 smash. *Next Friday*'s Steve Carr directs. (1 hr. 21 mins.; PG) • 16.

Final Fantasy
Digitally animated video-game adaptation about the end of the world, and the war to save mankind. Voiced by Alec Baldwin, Steve Buscemi, Donald Sutherland, and James Woods. (1 hr. 39 mins.; PG-13) • 16.

Funny Girl
Please see "This Week's New Releases." (2 hrs. 35 mins.; G) • 21.

★ Ghost World
Thora Birch and Scarlett Johansson play angsty teenage best friends in Terry Zwigoff's film based on the popular Daniel Clowes comic. Also with Steve Buscemi, Illeana Douglas, and Teri Garr. (1 hr. 41 mins.; R) • 2; 12; 15; 29; 39; 49; 68.

Greenfingers
Director Joel Hershman's film is loosely based on a New York *Times* story about a group of Edgefield prisoners whose lives blossom alongside their prison's first garden. Starring Clive Owen (*Croupier*) and Helen Mirren (*Prime Suspect*). (1 hr. 30 mins.; R) • 11; 35; 68.

Hamlet
Campbell Scott co-directed and stars in this fairly true adaptation of William Shakespeare's play. With Michael Imperioli, Blair Brown and John Benjamin Hickey. (2 hrs. 58 mins.; NR) • 86.

Hedwig and the Angry Inch
An East German rock-and-roll drag queen (John Cameron Mitchell) winds up in Junction City, Kansas, in a film version of the popular Off Broadway play. (1 hr. 31 mins.; R) • 10; 12; 16; 17; 39; 48.

Himalaya
Two Nepalese yak caravans race through the Himalayas in French director Eric Valli's debut film. Filmed on location with Nepalese tribes. (1 hr. 9 mins.; NR) • 4; 11.

Innocence
Australian director Paul Cox's story about a music teacher (Charles Tingwell) who seeks out his first love (Julia Blake)—50 years after they've parted. (1 hr. 35 mins.; NR) • 8; 39.

★ Jay and Silent Bob Strike Back
Please see Rainer, page 150. (1 hr. 39 mins.; R) • 7; 14; 15; 16; 32; 41; 45; 47; 51; 57.

Jurassic Park III
With Joe Johnston (*Jumanji*) directing instead of Spielberg, the franchise suffers some negligence. Though Sam Neill seems to enjoy playing Indiana Jones, the rest of us are just snack food. (Simon; 7/30/01) (1 hr. 32 mins.; PG-13) • 1; 16; 33; 41; 44; 45; 46; 47; 53; 57; 62; 67; 75; 78; 79; 81.

Kiss of the Dragon
Luc Besson (*The Fifth Element*, *The Professional*) directs Jet Li and Bridget Fonda in this action film about a Chinese special agent betrayed in Paris. (1 hr. 28 mins.; R) • 16.

Legally Blonde
Reese Witherspoon is Elle Woods, a feckless young woman who winds up at Harvard Law School—and falling in love. With Selma Blair and Luke Wilson. (1 hr. 32 mins.; PG-13) • 1; 10; 13; 15; 22; 29; 33; 44; 64.

Life and Debt
A documentary about the impact of the World Bank and the IMF on the residents of Jamaica. By Stephanie Black. (1 hr. 25 mins.; NR) • 9.

Lisa Picard is Famous
Please see "This Week's New Releases." (1 hr. 57 mins.; PG-13) • 6.

Lumumba
Award-winning Haitian director Raoul Peck's film based on the real life of Congolese leader Patrice Lumumba (Eriq Ebouaney). (1 hr. 50 mins.; NR) • 9.

Made
Vince Vaughn and John Favreau (*Swingers*) reunite as amateur boxers, and Peter Falk is the Mafia don who brings them to Manhattan for their chance to break into the mob. Also with Sean Combs. (1 hr. 35 mins.; R) • 1; 10; 16; 32; 41; 44.

★ Memento
Christopher Nolan's low-budget noir stars Guy Pearce as a man with a mental handicap: a condition where he can't remember anything for more than fifteen minutes or so. Nolan has a fondness for existential dread that may go over better with noir-soaked movie critics and overserious philosophy grad students than with general audiences. But it's an intriguing movie anyway. (Rainer; 3/26/01) (2 hrs.; R) • 3; 20; 39.

Moulin Rouge
Baz Luhrmann's turn-of-the-century musical set in the famous Parisian dance hall stars Nicole Kidman and Ewan McGregor, and it's meant to resuscitate the movie-musical genre for modern audiences, but the entire experience is assaultive, less a resuscitation than a stomping. (Rainer; 5/28) (2 hrs. 15 mins.; PG-13) • 3; 16.

Original Sin
Antonio Banderas is a wealthy Cuban businessman, and Angelina Jolie is his shifty American wife. Directed by Michael Cristofer (*Gia*). (1 hr. 54 mins.; R) • 1; 3; 11; 22; 29; 44; 45; 47; 62; 64; 72; 81.

Osmosis Jones
The Farrelly brothers direct Bill Murray and Molly Shannon in the live-action part of this half-animated film, about a zookeeper and his blood cells (whose voices are provided by William Shatner and Chris Rock). (1 hr. 35 mins.; PG) • 1; 7; 14; 15; 22; 33; 35; 41; 42; 44; 45; 46; 47; 51; 53; 57; 58; 60; 61; 66;

Revivals

Pop Art

"When a musician performs onstage, he's doing something that he alone understands how to do," says D.A. Pennebaker, the 76-year-old director of *Don't Look Back*, *Down From the Mountain*, and **Monterey Pop**, the 1966 concert film running this week in a restored print at the Screening Room. "I take my camera and get inside of them and burrow into them like I was digging for coal." At Monterey, musicians included Janis Joplin, Otis Redding, the Who, and Jimi Hendrix (pictured), who famously ignited his guitar. "Hendrix was an explosion," Pennebaker says. "*Pop* was made for ABC, but when they saw Jimi, they said *no way*. I didn't know if I liked it or hated it—it didn't matter, he just rolled everything over." August 24 through September 6. (See "Museums, Societies, Etc.")

hotograph by Jim Marshall.

69; 72; 74; 79; 81.

Planet of the Apes
In Tim Burton's new version of the 1968 film, the accent is on technology. Space-station and space-capsule technology; gimmick, gadget, and gizmo technology. There is striking cinematography by Philippe Rousselot, and elaborate ape makeup by Rick Baker, and a few fine performances, notably Tim Roth as the evil Thade, who snarls with exquisite menace. However the new *Planet* is devoured by its own mechanical ostentation. (Simon; 8/6/01) (1 hr. 40 mins.; R) • 1; 10; 11; 12; 16; 21; 29; 36; 38; 41; 43; 45; 46; 47; 53; 57; 58; 60; 61; 62; 63; 66; 67; 69; 74; 77; 78; 79; 80; 81.

The Princess and the Warrior
The director and the star of *Run Lola Run*, Tom Tywker and Franka Potente, reunite in this love story about a psych-ward nurse and a bank robber (Benno Fürmann). (2 hrs. 20 mins.; R)

The Princess Diaries
Julie Andrews is the eccentric grandmother who teaches Anne Hathaway's New York hipster how to be a princess when she inherits a small nation in Europe. Directed by Gary Marshall (*Pretty Woman*). (1 hr. 55 mins.; G) • 1; 10; 15; 16; 19; 33; 37; 44; 45; 46; 47; 51; 54; 56; 57; 58; 62; 67; 69; 75; 78; 79; 81.

Rat Race
John Cleese, Cuba Gooding Jr., Rowan Atkinson, and Whoopi Goldberg race from Las Vegas to New Mexico for $2 million in cash. Directed by Jerry Zucker (*Ghost*). (1 hr. 12 mins.; PG-13) • 1; 7; 14; 15; 22; 24; 33; 37; 40; 41; 42; 45; 46; 53; 56; 57; 58; 60; 62; 64; 67; 69; 71; 77; 78; 80; 81.

Rush Hour 2
Director Brett Ratner reunites Chris Tucker and Jackie Chan as partners chasing an international crime ring in this sequel to the 1998 film. (1 hr. 28 mins.; PG-13) • 1; 5; 10; 13; 15; 16; 19; 33; 40; 41; 42; 43; 45; 46; 47; 50; 51; 53; 54; 56; 57; 58; 61; 62; 63; 66; 67; 69; 75; 78; 79; 80; 81.

Scary Movie 2
Abysmal spoof of spooky movies, starring a couple of Wayans brothers, Chris Elliott, Tim Curry, and a host of other unfortunates. (Rainer; 7/16/01) (1 hr. 22 mins. ; R) • 16.

The Score
You go into this okay caper movie expecting a heavyweight title fight and instead get a cruiserweight bout. Frank Oz directed Robert De Niro, Edward Norton, and, in a cameo, Marlon Brando. (Rainer; 7/23/01) (2 hrs. 3 mins.; R) • 1; 7; 14; 15; 22; 24; 33; 41; 44; 45; 57; 64; 72; 79.

Session 9
Brad Anderson (*Next Stop Wonderland*) directed and co-wrote this film which stars David Caruso as an asbestos remover in an insane asylum in rural Massachusetts. With Peter Mullan, Josh Lucas, and Brendan Sexton III. (1 hr. 40 mins.; R) • 2; 16; 18.

★ Sexy Beast
Ben Kingsley is intensely frightening as a paranoid thug who is like a cross between an East End Iago and the Terminator. He seeks to recruit a retired former crime partner, well played by Ray Winstone, and the subsequent turn down leads to much mayhem. It's a spiky, spiffy piece of work, directed by first-timer Jonathan Glazer and written by Louis Mellis and David Scinto, who have pitch-perfect ears for the scary propulsiveness of thug lingo.
(Rainer; 6/25/01) (1 hr. 31 mins.; R) • 4; 39.

★ Shrek
Terrific computer-animated feature about a gruff, kindhearted ogre. Eddie Murphy and Mike Myers stand out among the celebrity voicers. (Rainer; 5/21/01) (1 hr. 29 mins.; PG) • 3; 16; 64.

The Others
Nicole Kidman plays a mother raising her two children in a haunted house while her husband is serving in World War II. American debut of Spanish direct Alejandro Amenabar. (2 hrs. 25 mins.; PG-13) • 1; 7; 15; 16; 32; 41; 43; 44; 45; 46; 47; 50; 51; 53; 57; 58; 63; 69; 72; 75; 79; 80; 81.

Tomb Raider
Angelina Jolie is the titular Lara, a shapely crin fighter who must save the world. Also with J Voight, directed by Simon West. (1 hr. 40 mins.; P 13) • 25.

Under the Sun
Colin Nutley's Academy Award–nominated love t angle about an illiterate Swedish farmer (Rolf Las gard), his best friend (Johan Widerberg), and t housekeeper whom they both pursue (Hele Bergström). (1 hr. 58 mins.; NR) • 39.

Wet Hot American Summer
Janeane Garofalo plays a camp director and Dav Hyde Pierce is the astrophysics expert she can't resi Also with Molly Shannon and Paul Rudd. (1 hr. mins.; R) • 3; 16.

Manhattan

Below 14th Street

1. Battery Park City Cinema
102 North End Ave. (212-945-3418) • America Sweethearts; American Outlaws; American Pie 2; Capta Corelli's Mandolin; Jurassic Park III; Legally Blonde; Mad Original Sin; Osmosis Jones; Planet of the Apes; T Princess Diaries; Rat Race; Rush Hour 2; The Score; T Others

2. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • The Closet; T Deep End; Ghost World; Session 9

3. CC Village East
189 Second Ave. (212-529-6799) • American Outlaw The Anniversary Party; Brother; Bully; Memento; Mouli Rouge; Original Sin; Shrek; Spy Kids; Wet Hot America Summer

4. Cinema Village
22 E. 12th St. (212-924-3363) • Aberdeen; Baise-M Himalaya; Sexy Beast

5. Clearview's Waverly
323 Sixth Ave. (212-777-FILM#603) • American Pie Rush Hour 2

6. Film Forum
209 W. Houston St. (212-727-8110) • Audition; Lisa P card is Famous (See also "Museums, Societies, Etc.")

7. Loews Village
66 Third Ave. (212-50-LOEWS#95 • Captain Corelli's Mandolin; Jay an Silent Bob Strike Back; Osmosis Jone Rat Race; The Score; The Others

8. Quad Cinema
34 W. 13th St. (212-255-8800) The Adventures of Felix; All Over th Guy; An American Rhapsody; Big Ede Innocence

9. The Screening Room
54 Varick St. (212-334-2100) • Cur Life and Debt; Lumumba (See also "Museums, Societies, Etc.")

10. UA Union Square
13th St. and Broadway (212-253 2225) • America's Sweethearts; American Pie 2; Apocalypse Now Redux; Hedwig and the Angry Inch; Legally Blonde Made; Planet of the Apes; The Princes Diaries; Rush Hour 2

14th-41st Streets

11. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • The Closet; Greenfingers; Himalaya; Original Sin; Planet of the Apes

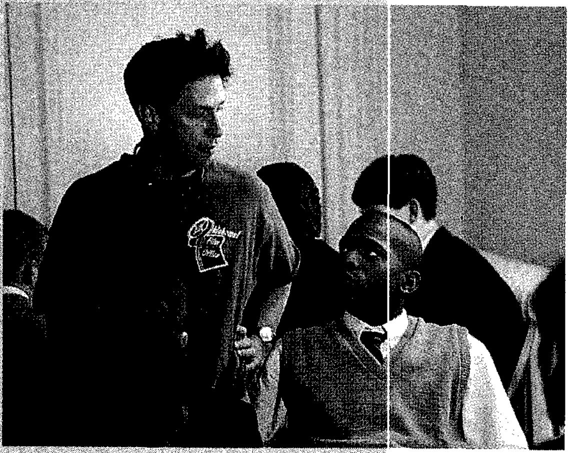
12. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • American Outlaws; American Pie 2; The Closet; The Deep End; Ghos World; Hedwig and the Angry Inch; Planet of the Apes

13. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Legally Blonde Rush Hour 2

Opening

O Director, Who Art Thou?

Tim Blake Nelson is barely recognizable as Delmar, the good-natured jailbird who accompanied George Clooney and John Turturro on their Mississippi Odyssey in *O Brother, Where Art Thou?* As he talks about *O*, his modern-day *Othello*, Delmar's dopey stare is replaced by Nelson's intent, curious gaze. He directed *O* two years ago, but its release was held up by a battle with the original distributor, Miramax. The film, which lands in theaters August 31 courtesy of Lions Gate Films, was reportedly too controversial for Miramax because of its depictions of high-school violence, but it seems fairly tame next to Nelson's other directing jobs: *Eye of God,* the story of a boy who witnesses the murder of a young woman by her fundamentalist husband, and *The Grey Zone,* the still unreleased adaptation of Nelson's award-winning Holocaust play. It's hard to know where that bleak outlook comes from, though. "I loved high school!" says Nelson (pictured left, with Mekhi Phifer), who grew up in Oklahoma. "Loved college, really enjoyed graduate school." *O Brother* certainly gave Nelson something to smile about, too: After he spent ten years "struggling to get one- and two-scene parts in movies" such as *The Thin Red Line* and *Donnie Brasco*, *O Brother* brought him sizable parts in Steven Spielberg's upcoming *Minority Report* and Miguel Arteta's *The Good Girl.* "Before *O Brother,* I wouldn't even have gotten auditions for those roles," says Nelson. Is he thinking of directing himself in a film? "I'm not against the idea, especially as an actor looking for work," he says. "I've just never been convinced that I was the best person for the role." EMILY GITTER



Photograph by Bob Basha

:xit 5 on the Garden State

"I was thinking about making *Clerks II*," **Kevin Smith** says, about an idea he had for his new film, the last of his New Jersey chronicles. "But people say Jay and Bob are what I do best—a backhanded compliment. Still, I knew they'd be perfect to shut it down." Jay and Bob, as Smith's fans know, are the two weed-peddling loiterers who have drifted through his five funny, wordy, note-perfect depictions of Jersey slacker existence, starting with the indie hit *Clerks* in 1994. (Jason Mewes, pictured right, plays Jay; Smith himself, left, is Bob.) For the final film in the series, *Jay and Silent Bob Strike Back*, the two go on a bombastic romp to Hollywood after learning that Miramax has co-opted their life stories for a screenplay. En route, they encounter Ben Affleck, Chris Rock, Matt Damon, George Carlin, and Jason Lee, all of whom are Smith-film alumni. "It's incredibly self-indulgent," Smith says, laughing. Rumors circulate about Smith's next project—a *Superman* sequel, a prequel to *Fletch*—but the Garden State's bridge from Springsteen to *The Sopranos* says he's writing a new script. "About fatherhood," the new dad says. And we don't even have to ask the follow-up. "Yes, it takes place in New Jersey." *Jay and Silent Bob Strike Back* opens August 24. B.K.

4. Loews 19th St. East
90 Broadway, at 19th St. (212-50-OEWS#858) • Captain Corelli's Mandolin; Jay nd Silent Bob Strike Back; Osmosis Jones; Rat Race; he Score; The Others

5. Loews Kips Bay Theatre
70 Second Ave. (212-505–6397#558) • America's weethearts; American Outlaws; American Pie 2; Captain orelli's Mandolin; Ghost World; Jay and Silent Bob Strike ack; Legally Blonde; Osmosis Jones; The Princess Diaries; at Race; Rush Hour 2; The Score; The Others

2nd-60th Streets

6. AMC Empire 25 Theatres
34 W. 42nd St. (212-398-3939) • American Outlaws; Captain Corelli's Mandolin; Cats & Dogs; The Closet; The Deep End; Dr. Dolittle 2; Final Fantasy; Hedwig and the Angry Inch; Jay and Silent Bob Strike Back; urassic Park III; Kiss of the Dragon; Made; Moulin Rouge; Planet of the Apes; The Princess Diaries; Rush Hour 2; Scary Movie 2; Session 9; Shrek; The Others; Wet Hot American Summer

7. CC Cinemas 1, 2, 3
001 Third Ave., at 60th St. (212-753-6022) • The Closet; The Deep End; Hedwig and the Angry Inch

8. CC Eastside Playhouse
19 Third Ave., bet. 55th and 56th Sts. (212-755-020) • Session 9

9. CC Sutton
05 E. 57th St. (212-759-1411) • The Princess Diaries; Rush Hour 2

20. Clearview's 59th Street East
39 E. 59th St. (212-777-FILM#615) • Memento

21. Clearview's Ziegfeld
41 W. 54th St. (212-777-FILM#602) • Funny Girl; Planet of the Apes

22. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • America's Sweethearts; American Pie 2; Legally Blonde; Original Sin; Osmosis Jones; Rat Race; The Score

23. Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Apocalypse Now Redux

24. Loews Coronet
93 Third Ave., bet. 59th and 60th Sts. (212-505-CINE#608) • Rat Race; The Score

25. Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • A.I.; The Anniversary Party; Spy Kids; Tomb Raider

26. Paris Theatre
4 W. 58th St. (212-688-3800) • Bread and Tulips

61st Street and Above, East Side

27. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Captain Corelli's Mandolin; The Closet; Planet of the Apes; The Others

28. Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • Captain Corelli's Mandolin

29. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • American Rhapsody; American Pie 2; Ghost World; Legally Blonde; Original Sin; Planet of the Apes; Spy Kids

30. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • American Pie 2

31. Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • Apocalypse Now Redux

32. Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • Jay and Silent Bob Strike Back; Made; The Others

33. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • America's Sweethearts; Jurassic Park III; Legally Blonde; Osmosis Jones; The Princess Diaries; Rat Race; Rush Hour 2; The Score

34. UA East
1629 First Ave., at 85th St. (212-249-5100) • American Outlaws

35. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • America's Sweethearts; American Outlaws; Greenfingers; Osmosis Jones

61st Street and Above, West Side

36. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Planet of the Apes

37. Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • The Princess Diaries; Rat Race

38. Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • American Pie 2; Planet of the Apes

39. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Divided We Fall; Ghost World; Hedwig and the Angry Inch; Innocence; Memento; Sexy Beast; Under the Sun

40. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • American Pie 2; Rat Race; Rush Hour 2

41. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • American Pie 2; Jay and Silent Bob Strike Back; Jurassic Park III; Made; Osmosis Jones; Planet of the Apes; Rat Race; Rush Hour 2; The Score; The Others

42. New Coliseum
701 W. 181st St. (212-740-1545) • American Pie 2; Osmosis Jones; Rat Race; Rush Hour 2

43. Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Planet of the Apes; Rush Hour 2; The Others

44. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • America's Sweethearts; American Outlaws; Apocalypse Now Redux; Captain Corelli's Mandolin; The Deep End; Jurassic Park III; Legally Blonde; Made; *Original Sin*; *Osmosis Jones*; The Princess Diaries; The Score; The Others

Bronx

45. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • American Outlaws; Jay and Silent Bob Strike Back; Jurassic Park III; Original Sin; Osmosis Jones; Planet of the Apes; The Princess Diaries; Rat Race; Rush Hour 2; The Score; The Others

46. Concourse Plaza
214 E. 161th St. (718-588-8800) • American Pie 2; Jurassic Park III; Osmosis Jones; Planet of the Apes; The Princess Diaries; Rat Race; Rush Hour 2; Spy Kids; The Others

47. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • American Outlaws; American Pie 2; Captain Corelli's Mandolin; Jay and Silent Bob Strike Back; Jurassic Park III; Original Sin; Osmosis Jones; Planet of the Apes; The Princess Diaries; Rush Hour 2; Spy Kids; The Others

Brooklyn

48. BAM Rose Cinemas
30 Lafayette Ave., Brooklyn (718-623-2770) • Bread and Tulips; The Closet; Hedwig and the Angry Inch(See also"Museums, Societies, Etc.")

49. Brooklyn Heights Pavilion
70 Henry Street (718-369-0838) • The Deep End; Ghost World

50. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • American Pie 2; *Rush Hour 2*; *The Others*

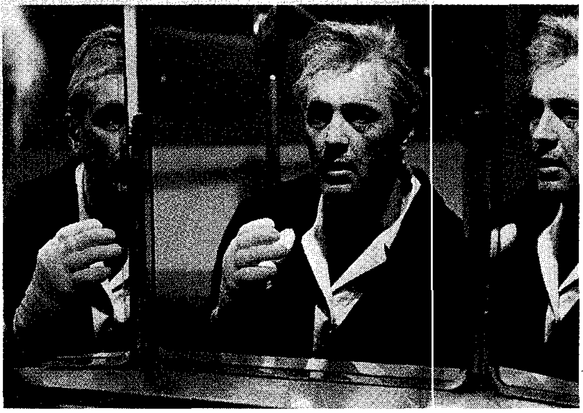
51. CO Alpine
6817 Fifth Ave., at 69th St. (718-777-FILM#580) • America's Sweethearts; Captain Corelli's Mandolin; Jay and Silent Bob Strike Back; Osmosis Jones; The Princess Di-

hotograph by Tracy Bennett.

Retrospective

Camera Man

James Wong Howe started his cinematography career as an assistant to Cecil B. DeMille in 1917 and wrapped after shooting Barbra Streisand in *Funny Lady* in 1975—effectively spanning every Hollywood era from silent film to golden-age drama to seventies revisionism. (He picked up two Oscars and ten nominations along the way, too.) In MOMA's **High Drama, Low Key**, no fewer than 31 Howe films will screen, from Herbert Brenon's *Peter Pan* to John Frankenheimer's *Seconds* (with Rock Hudson, pictured) to Howe's visual masterpiece, the razor-sharp *Sweet Smell of Success*. Through September 4. (See "Museums, Societies, Etc.")



aries; Rush Hour 2; The Others

52. CO Fortway
6720 Ft. Hamilton Pkwy., at 68th St. (718-777-FILM#578) • American Outlaws; American Pie 2; Jurassic Park III; Original Sin; Planet of the Apes

53. CO Kings Plaza
5201 Kings Plaza; Flatbush Ave. at Ave. U (718-777-FILM#579) • Jurassic Park III; Osmosis Jones; Planet of the Apes; Rat Race; Rush Hour 2; Spy Kids; The Others

54. Cobble Hill Cinema
265 Court St. (718-596-9113) • American Pie 2; Atlantis; Bread and Tulips; Captain Corelli's Mandolin; The Princess Diaries; Rush Hour 2

55. Court Street 12
106 Court Street (718-246-7469) • American Outlaws; Captain Corelli's Mandolin; Jurassic Park III; Legally Blonde; Original Sin; Osmosis Jones; Planet of the Apes; Rat Race; Rush Hour 2; The Score; The Others

56. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • The Princess Diaries; Rat Race; Rush Hour 2

57. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • American Outlaws; American Pie 2; Baby Boy; Cats & Dogs; Jay and Silent Bob Strike Back; Jurassic Park III; Osmosis Jones; Planet of the Apes; The Princess Diaries; Rat Race; Rush Hour 2; The Score; Spy Kids; The Others

58. Pavilion
188 Prospect Park West (718-369-0838) • America's Sweethearts; American Pie 2; Captain Corelli's Mandolin; The Deep End; Osmosis Jones; Planet of the Apes; The Princess Diaries; Rat Race; Rush Hour 2; Spy Kids; The Others

59. Pavilion Flatbush
314 Flatbush Avenue (718-596-7070) • Planet of the Apes; Rush Hour 2; Spy Kids

60. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • American Outlaws; American Pie 2; Osmosis Jones; Planet of the Apes; Rat Race

61. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • American Pie 2; Osmosis Jones; Planet of the Apes; Rush Hour 2

62. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • America's Sweethearts; Jurassic Park III; Original Sin; Planet of the Apes; The Princess Diaries; Rat Race; Rush Hour 2

Queens

63. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • American Outlaws; American Pie 2; Planet of the Apes; Rush Hour 2; The Others

64. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Legally Blonde; Original Sin; Rat Race; The Score; Shrek; The Others

65. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • America's Sweethearts; American Pie 2; Captain Corelli's Mandolin; Cats & Dogs; Jurassic Park III; Osmosis Jones; Planet of the Apes; The Princess Diaries; Rat Race; Rush Hour 2

66. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Osmosis Jones; Planet of the Apes; Rush Hour 2

67. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • American Pie 2; Apocalypse Now Redux; Captain Corelli's Mandolin; Jurassic Park III; Planet of the Apes; The Princess Diaries; Rat Race; Rush Hour 2

68. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Bread and Tulips; The Closet; The Deep End; Ghost World; Greenfingers

69. Main Street Cinemas
72-66 Main St. (718-263-4828) • American Pie 2; Cats & Dogs; Osmosis Jones; Planet of the Apes; The Princess Diaries; Rat Race; Rush Hour 2; The Others

70. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • The Anniversary Party; Left Luggage; The Road Home

71. Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • American Outlaws; Rat Race

72. UA Astoria
28-60 Steinway St. (718-726-1279) • America's Sweethearts; American Outlaws; Cats & Dogs; Original Sin; Osmosis Jones; The Score; The Others

73. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Osmosis Jones; The Princess Diaries

74. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • American Pie 2; Osmosis Jones; Planet of the Apes

75. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • American Pie 2; Jurassic Park III; The Princess Diaries; Rush Hour 2; The Others

76. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • America's Sweethearts; American Pie 2; Captain Corelli's Mandolin; Jurassic Park III; Planet of the Apes; Rush Hour 2

77. UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-7711) • Am ican Pie 2; Captain Corelli's Mandolin; Planet of the Ap Rat Race

78. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-42 7200) • American Outlaws; American Pie 2; Jurassic Pa III; Planet of the Apes; The Princess Diaries; Rat Race; Ru Hour 2

Staten Island

79. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingvil (718-317-8300) • America's Sweethearts; American F 2; Jurassic Park III; Osmosis Jones; Planet of the Ape The Princess Diaries; Rush Hour 2; The Score; Spy Kic The Others

80. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-35 0805) • American Pie 2; Planet of the Apes; Rat Race; Ru Hour 2; The Others

81. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-98 9600) • America's Sweethearts; American Outlaws; Ame ican Pie 2; Captain Corelli's Mandolin; Jurass Park III; Original Sin; Osmosis Jones; Planet the Apes; The Princess Diaries; Rat Race; Ru Hour 2; Spy Kids; The Others

Museums, Societies, Etc.

82. American Museum of the Movin Image
36-01 35th Ave., Astoria, Queens (71 784-0077). Tickets, $4.50–$8.50. • "Ho lywood on the Home Front: American Film in the 1940's." 8/25: *Meet me in St. Lou* (1944); *The Clock* (1945). 8/26: *All th King's Men* (1949); *The Senator Was Indi creet* (1947). 9/1: *Double Indemnity* (1944 *The Big Clock* (1948). 9/2: *Force of Ev* (1948); *Moonrise* (1948). "Repertor Nights." 8/25-26: *400 Blows* (1959). 9/1-2: *The 39 Ste* (1935).

83. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn. (718-623-2770). 8/22-23: *Brooklyn Babylon* (2001). "A Tribute to Gu Maddin." 8/21: *Archangel* (1990). 8/28: *Tales From th Gimli Hospital* (1998).

84. Film Forum
209 W. Houston St. (212-727-8110); $9. • "NYPD. 8/21: *Report to the 10th Commissioner* (1975); *Acros 110th Street* (1972). 8/22-23: Bullets or Ballets *(1936* Sergeant Madden *(1939). 8/24-25:* The Big Heat *(1953* Rogue Cop *(1954). 8/26:* The Naked City *(1948);* Cry c the City *(1948). 8/28-29:* Who Killed Teddy Bear *(1965);* God Told Me To *(1977). 8/30-9/2:* Sweet Sme of Success *(1957);* The Wrong Man *(1956). "Keato Classics." 8/27:* Our Hospitality *(1923). 9/3:* Seve Chances *(1925);* Spite Marriage *(1929). 8/21-27:* Ban of Outsiders *(1965).*

85. Museum of Modern Art
11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 for students and seniors. • "High Drama Low Key: The Cinematography of James Wong Howe. 8/20: *Yankee Doodle Dandy* (1942); *Passage to Marseille* (1944). 8/23: *Body and Soul* (1947); *The Brave Bull* (1951). 8/24: *The Baron of Arizona* (1950); *He Ran All Th Way* (1951); *Body and Soul* (1947). 8/25: *The Baron of Arizona* (1950); *The Brave Bulls* (1951). 8/26: *Sweet Smell o Success* (1957); *He Ran All The Way* (1951). 8/27: *Swee Smell of Success* (1957); *The Rose Tattoo* (1955). 8/28 *The Rose Tattoo* (1955); *The Old Man and The Sea* (1959) 8/30: *The Molly Maguires* (1970); *Hud* (1963).

86. The Screening Room
54 Varick St. (212-334-2100); $9 ($6 for Sunda brunch patrons). • 8/17-8/23: *Hamlet* (2001). 8/24 9/6: *Monterey Pop* (1969).

Photograph courtesy of the Museum of Modern Art

Trailers

GOING DUTCH **Kate Hudson** is in negotiations to star in Intermedia's *The Girl With the Pearl Earring*, an adaptation of the best-selling novel by **Tracy Chevalier**; **Mike Newell** is in talks to direct the story, which focuses on a housemaid (Hudson) who lives in the home of Johannes Vermeer in the seventeenth century and becomes the subject of one of his paintings; filming starts in the Netherlands in the fall.

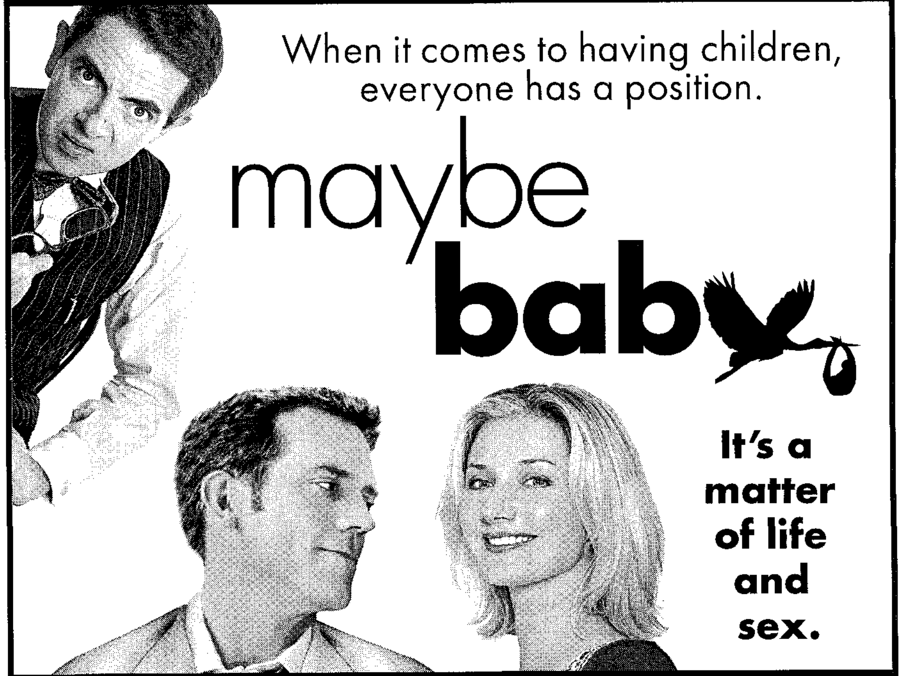
SCENT OF A SPY **Al Pacino** and **Colin Farrell** (*Tigerland*) have signed on to star in *The Farm*, for Spyglass Entertainment; the suspense thriller follows a young CIA agent (Farrell) and his relationship with the mentor (Pacino) who eventually double-crosses him; **Jamie Foley** will direct, with Touchstone Pictures to distribute.

ALLISON PEARSON'S DIARY Miramax just nabbed the rights to the upcoming novel *I Don't Know How She Does It*, by popular UK *Daily Telegraph* columnist **Allison Pearson**; the novel is based on Pearson's weekly column about a successful British banker's attempts to balance her work life with motherhood and will be published by Knopf sometime in 2002.

KILLER CAST Miramax is also busy filling out the cast on its long-awaited screen adaptation of Bob Fosse's Tony-winning musical *Chicago*, which follows the exploits of two twenties American criminals; **Rob Marshall** (responsible for the TV adaptation of *Annie*) will make his feature-directing debut on the film, and while no cast is yet confirmed, **Renee Zellweger** and **Catherine Zeta-Jones** are in talks to star.

SARA CARDACE

hotographs: top, Evan Agostini/ImageDirect; bottom, Robin Platzer/Twin Images.



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Opening

Flush With Success

Watch where you step. The satirical **Urinetown: The Musical** (cast pictured), the odd little Fringe hit that became a surprise Off Broadway smash, is heading to Broadway. Its campy agitprop plot tells the tale of a corrupt city beset by an apocalypse in which water is worth its weight in gold and pedestrians are forced to comply with a pay-per-pee system—until the proletariat can't hold it any longer. Our advice: Angle for an aisle seat, because you can expect abnormally long rest-room lines at intermission. Previews begin August 27. (See "Broadway.")

Broadway

Previews and Openings

Urinetown
After its surprise success earlier this year, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, transfers to Broadway. In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon.–Sat. at 8, Wed. at 2:15, Sat. at 2. In previews for a 9/10 opening. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Now Playing

Aida
The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. More important, the gigantic sets and ridiculously fabulous costumes are designed by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Annie Get Your Gun
Crystal Bernard plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover (Tom Wopat) in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it has still been entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Blast!
The world's only halftime show with an intermission, this loud, brassy spectacle is performed by a 60-piece drum corps. $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/6/02. • Broadway Theatre, Broadway at 53rd St. (212-239-6200).

Cabaret
This gritty revival of Broadway's most decadent musical won four Tonys in 1998 for its portrayal of the sepia-washed world of Berlin cabaret. Set in the former glory of Studio 54 and based on Christopher Isherwood's *Berlin Stories*, the production revives the classic songs of Fred Ebb and John Kander with a darker edge thathan the Liza Minnelli edition. That said, the revival gets a strange tweak as squeaky-clean Brooke Shields joins Matt McGrath (*Hedwig*). $25–$90. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the tention of a flashy lawyer and the tabloid press. Bre Barrett, Jennifer Holiday, Anna Montanero, and Na Visitor star. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th (212-239-6200).

Contact
This sensational, Tony-slathered, and thankfully unca egorizable dance-theater work by John Weidman a Broadway's reigning choreographer, Susan Stroma presents a triptych of pieces. Actress Karen Zieml won a Tony for her masterful work in the first tw scenarios, but the third and longest piece, a tale abo a suicidal adman (Boyd Gaines), has been the highlig for most. $55–$80. Tues.–Sat. at 8, Wed. and Sat. at Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 1 W. 65th St. (212-239-6200).

The Dinner Party
Neil Simon's unabashedly contrived new comedy fe tures three men, two of their ex-wives, and a myster ous man who has locked them all in a Paris dinir room together. Jon Lovitz and Larry Miller sta $45–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Throug 9/1. • Music Box Theater, 239 W. 45th St. (212-239-620

42nd Street
Come and meet those dancin' feet. This revival of th Al Dubin and Harry Warren musical about th proverbial chorus girl who gets her big break is sna pily directed by Mark Bramble, with exuberant chor ography by Randy Skinner, and features a top-notc cast. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Su at 3. • Ford Center for the Performing Arts, 213 W. 42nd S (212-307-4100).

Fosse
A stylish musical tribute to the late choreographer-di rector, whose swivelin'-hips-and-bowler-hat aestheti came roaring back with the revival of *Chicago*. $65–$8 Mon.–Sat. at 8, Wed. and Sat. at 2. Through 8/25. Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

The Full Monty
The rambunctious musical adaptation of the 199 film about desperate, destitute men who have nothin to lose but their underwear. Music and lyrics by Davi Yazbek; book by Terrence McNally; directed by Jac O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200

If You Ever Leave Me, I'm Going With You!
Renee Taylor and Joe Bologna star in their tepid ne romantic comedy, which traces the 36 years of thei relationship. $30–$65. Mon. and Wed.–Sat. at 8, We and Sat. at 2, Sun. at 3. • Cort Theatre, 138 W. 48th S (212-239-6200).

Kiss Me, Kate
Burke Moses and Carolee Carmello interpret Co Porter's feuding couple—two actors who play th *Shrew*'s Kate and Petruchio in a play-within-the-musical. The energetic supporting cast does its best wit ever-hilarious numbers like "Brush Up Your Shakespeare." $26–$86. Tues.–Sat. at 8, Wed. and Sat. at 2 Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239 6200).

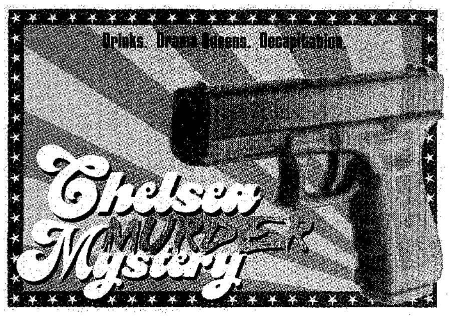
Ground Rules

Except where noted, Broadway shows begin at and are dark Monday. Wallet-watchers should kee in mind the TKTS booths, where discount tickets ar available (for that day's performance only) to man Broadway and Off Broadway shows. TKTS booth are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submi details for a possible listing? Call 212-508-0740.

Photograph by Joan Marcus

Postcard From the Fringe

Stepping over limbless mannequins and lounging frogs in the cluttered hallway that serves as both dressing room and lobby for the *Fringe Festival* productions at Henry Street Settlement, you may feel a bit out of place. We did, too, but after seeing twenty shows in three days, we overheard all the advice a fan should need to run with the other downtown theater freaks. Leaving the one-man antics and pull-my-finger jokes at **Si la Gente . . .**, one would-be trendsetter wondered, "Where can I get me one of those phat warm-up suits Antonio Sacre was wearing?" Clearly, this is not the kind of *théâtre* where you need to wash your hair or change out of your Converses. By one of the numerous postcard-littered giveaway tables (samples, pictured), we spotted a fresh-out-of-college Williamsburg transplant snatching up freebies and raving, " 'A macabre deconstruction of Jack the Ripper's murderous obsession with women'? I'm going to decorate my apartment with this!" And we realized that we're all really set designers on the inside. Later, on a saunalike subway ride to **Row of Tents**—an Aussie comedy about campy gay camping—we heard fans cursing the theaters' lack of A/C and marveling at the performers' dedication to their craft. "Keir Cutler [in **Teaching Detroit**] had sweat dripping from his *elbows,*" said one commuter. A few post-performance pints had Matthew Morgan, the funk-loving, toilet-bowl-scrubbing clown from **Me, Myself, and Groove**, reminding us that it's Art that really matters. "I can't bust out to that raver shit," he said. "It's gotta have some soul." Still, Fringe is a crapshoot—even the staff says so—and you'll probably stumble onto your most soulful experience by accident. "Last year, we saw a coupla shows, and they were all right," said one veteran fan. "Then we had a few beers, and the next show we saw, it was, like, *the best show ever!*" (See "Off-Off Broadway.") ELLEN CARPENTER AND JADA YUAN



es Misérables
n audacious button-pusher with over-the-top songs
ke "Do You Hear the People Sing?" and "I Dreamed
Dream," producer Cameron Mackintosh's mega-hit,
ased on the Victor Hugo novel, still stands as the best
f the big British commercial imports. $20–$85.
Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87.
Imperial Theater, 249 W. 45th St. (212-239-6200).

he Lion King
ased on the popular Disney movie, this sublimely in-
entive production showcases some of the best exper-
mental theater techniques of a generation, wrought
ith joyful mastery by experimental director extraor-
inaire Julie Taymor, and rewarded with a bouquet of
onys in 1998. $30–$95. Wed.–Sat. at 8, Wed. and Sat.
2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Am-
terdam Theater, 214 W. 42nd St. (212-307-4747).

ajor Barbara
he Roundabout presents a revival of the George
ernard Shaw classic, directed by Tony winner Daniel
ullivan and starring the always wonderful Cherry
ones. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at
. Through 9/9. • American Airlines Theatre, 227 W. 42nd
t. (212-719-1300).

he Music Man
Meredith Willson's 1957 musical
bout a con man who charms
he sleepy town of River City,
owa, gets a giddily inventive
roduction at the hands of direc-
or-choreographer Susan Stro-
man (*Contact, The Producers*).
Robert Sean Leonard stars as
Professor Harold Hill opposite
he talented Rebecca Luker.
40–$90. Tues.–Sat. at 8, Wed.
nd Sat. at 2, Sun. at 3. • Neil Si-
mon Theatre, 250 W. 52nd. St. (212-
07-4100).

The Phantom of the Opera
Unlike *Cats,* Andrew Lloyd
Webber's other blockbuster refuses to give up the
ghost. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2.
Opened: 1/26/88. • Majestic Theater, 247 W. 44th St.
212-239-6200).

The Producers
Nathan Lane and Matthew Broderick produce the ul-
timate "surefire flop," *Springtime for Hitler*, in Mel
Brooks's triumphant new musical and Tony Award
record-setter. Based on the Oscar-winning 1968 film,
directed and choreographed with aplomb by Susan
Stroman, this giddy romp is the hottest ticket in town.
$30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at
7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Proof
Recently crowned with a Pulitzer and several Tonys,
David Auburn's *Proof* is a virtuoso piece of writing. As
Catherine, Mary-Louise Parker plays a chronically de-
pressed young woman whose father, a famous mathe-
matician, recently lost his mind and then his life.
When Catherine's type-A sister rolls into town to
bury her father, a graduate student finds a ground-
breaking proof among her father's otherwise nonsen-
sical papers and Catherine is jolted out of her near-
catatonic state and into the confusing world around
her. Daniel Sullivan's direction is impeccable. $24–$69.
Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter
Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent

The late Jonathan Larson's Pulitzer-winning reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of hipsters ensconced in the East Village at the peak of grunge and the AIDS epidemic. $35–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Riverdance

The high-kicking Irish return. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 8/26. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Rocky Horror Show

Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's naughty pad for this fun stage version of the cult film about a Transylvanian transsexual and a kooky all-American couple. Featuring *Rent* star Daphne Rubin-Vega, Tom Hewitt, comics Dick Cavett and Lea De Laria, and Alice Ripley. $30–$85. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

Stones in His Pockets

In Marie Jones's comedy about a small Irish village's encounter with a Hollywood crew, Tony-nominated actors Seán Campion and Conleth Hill play fifteen different characters, from starlets to local extras. $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • The Golden Theatre, 252 W. 45th St. (212-239-6200).

Tale of the Allergist's Wife

In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante (played by Michele Lee). $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

A Thousand Clowns

Tom Selleck (*Magnum, P.I.*) makes his Broadway debut as the idealist Murray Burns in Herb Gardner's dated comedy, directed by John Rando. $40–$77.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Longacre Theatre, 220 W. 48th St. (212-239-6200).

Off Broadway

Previews and Openings

First Love

Playwright Charles Mee (*Big Love, True Love*) collaborates with Mabou Mines' Ruth Maleczech and Frederick Neumann and his daughter, director Erin B. Mee, in an experimental performance about a suprising accident. $45. Tues–Sat. at 8, Sat. at 2, Sun. at 3 and 7. Previews begin August 24 for a September 9 opening. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

Now Playing

Bat Boy: The Musical
Boldfaced headlines in the *Weekly World News* declaring the capture of a live bat-child led to the creation of this surprisingly successful, high-flying musical. $20–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun at 7:30. • Union Square Theatre, 100 E. 17th St. (212-307-4100).

Blue
Phylicia Rashad stars in new work by Charles Randolph-Wright, presented by the Roundabout, with music by the extremely talented Nona Hendryx. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 9/16. • Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

De La Guarda
A show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Down South
Doug Field's comedy lampoons sixties suburbia. $35. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. Through 9/9. • Rattlestick Theatre, 224 Waverly Pl. (212-239-6200).

Eat the Runt
After a successful run downtown last year, Avery Crozier's comedy about arts funding returns with a nifty casting experiment in which any actor may play any role, on any given night. $50. Mon., Wed.–Sun. at 8, Wed. and Sat. at 2. • American Place Theater, 111 W. 46th St. (212-239-6200).

The Fantasticks
The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's newest update of his long-running musical spoof. $49.50–$55. Mon., Wed., Fri., and Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Hello Muddah, Hello Fadduh!
A revival of the classic Allan Sherman musical, which tracks a couple's life from summer camp to retirement. $45–$50. Tues.–Sat. at 8, Sat. at 5, Wed. and Sun. at 3. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

La Lupe: My Life, My Destiny
Carmen Rivera's energetic new musical about the iconic salsa singer La Lupe tracks the singer's rise and fall. Luis Caballero directs. Performances on Wed. and Thurs. are in English; all others are in Spanish. $40. Tues.–Sat. at 8, Sun. at 6:30, Sat. and Sun. at 2. • Theatre Four, 424 W. 55th St. (212-239-6200).

Lobby Hero
Set in the lobby of an inauspicious apartment building, the latest drama by Kenneth Lonergan, the screenwriter of *You Can Count on Me* and Pulitzer-nominated playwright of *The Waverly Gallery,* is a confounding morality tale of small conflicts and small people caught in inextricably tricky situations. $45–$50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/2. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Love, Janis
An enjoyable new bio-musical based on the book *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. $35–$75. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. Through 12/31. • Village Theater, 158 Bleecker St. (212-307-4100).

Much Ado About Nothing
Aquila Theater Company returns with its latest adventurous adaptation, which casts the comic characters of Shakespeare's comedy in squeaky black pleather and svelte cat suits designed by SoHo's Beau Brummel. $30. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. Through 9/16. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, and Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Our Sinatra
Kurt Stamm directs this tribute to Ol' Blue Eyes. $50–$100. Mon.–Wed., Fri., and Sun. at 8, Wed. at 2:30, Sun. at 3. • Reprise Room at Dillon's, 245 W. 54th (212-239-6200).

Perfect Crime
The long-running thriller. $35. Mon. and Thurs.–S. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. Opene 4/5/87. • Duffy Theatre, 1553 Broadway, at 46th St. (21 695-3401).

The Pirates of Penzance
Director Michael Scheman revives the Gilbert ar Sullivan musical, onboard a ship docked outside tl South Street Seaport Museum. $50. Tues.–Fri. at Wed. at 3, Sat. at 6 and 9, Sun. at 6. Through 9/30 Pier 17, South Street Seaport (212-239-6200).

The Play About the Baby
The terrific performers Marian Seldes and Bri Murray star in Edward Albee's first new play sin *Three Tall Women,* a mysterious drama about a coup of young new parents whose lives are invaded by older, less innocent pair. $25–$60. Mon.–Sat. at Wed. and Sun. at 3. Through 9/1. • Century Center f the Performing Arts, 111 E. 15th St. (212-239-6200).

Saint Lucy's Eyes
The inimitable Ruby Dee returns after a well-re ceived run in Bridgette A. Wimberly's new play abo a woman who offers back-room abortions in 196 Memphis. $55. Tues.–Sat. at 8, Wed., Sat., and Sun. at Through 9/2. • Cherry Lane Theatre, 38 Commerce S (212-239-6200).

The Seagull
The second-hardest ticket to get this summer is free.. gaggle of celluloid celebrities grace the Central Par stage through 8/26, as Mike Nichols directs a "ne version" of Chekhov's *The Seagull*, written by To Stoppard. The cast includes Marcia Gay Harden, Phili Seymour Hoffman, Kevin Kline, Debra Monk, Nata ie Portman, Meryl Streep, and Christopher Walken, t name a few. Free. Tues.–Sun. at 8. • Delacorte Theate Central Park (212-539-8750).

Shut Up and Love Me
Performance artist-provocateuse Karen Finley stag her latest. $20–$35. Wed.–Sat. at 8. Through 8/25. Westbeth Theatre Center, 151 Bank St. (212-741-0391).

Six Goumbas and a Wannabe
This mob comedy by Vincent Gogliormella follov six Brooklyn buddies. $49.50. Tues.–Sat. at 8, Sat. at Sun. at 3 and 7. • Players Theatre, 115 Macdougal St. (21 239-6200).

Stomp
A boisterous riot of found-object percussio $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Av (212-477-2477).

The Syringa Tree
Kate Blumberg plays 28 characters in a Pamela Gien superb solo play about a young girl who tries to com to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affectiv tale of family love and loss amid the often reckless violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2 Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tick . . . Tick . . . Boom!
This passionate, semi-autobiographical musical by th late Jonathan Larson (*Rent*) tracks the life of a struggling composer who is about to turn 30. Pulitzer winner David Auburn (*Proof*) provides script consultation Scott Schwartz (*Bat Boy*) directs. $20–$50 Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. Jane Street Theatre, 113 Jane St. (212-239-6200).

Tony 'n' Tina's Wedding
A campy wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfull tacky—and, with more than 4,000 performances it's lasted longer than a lot of real marriages $75–$80. Thurs.–Sun. at 7, Sun. at 2. Opened 2/6/88. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St (212-239-6200).

Topdog/Underdog
In one of the most exciting openings of the summer the heralded playwright Suzan-Lori Parks returns to the Public Theater with a dark tale about two brothers, played by the terrific actors Don Cheadle (*Traffic, Bulworth*) and Jeffrey Wright (*Julius Caesar, Angels in America, Basquiat*). $50. Tues.–Sat. at 8, Sat. at 2, Sun. at

Onstage

Mambo Queen

After seven weeks of packed houses at the tiny Puerto Rican Travelling Theater, the affectionate Carmen Rivera bio-musical **La Lupe: My Life, My Destiny** has just transferred to Theater Four for an open-ended Off Broadway run. Former soap actress Sully Diaz (pictured, with Eddie Marrero) plays the "Queen of Salsa," who moved from Cuba to New York in 1939 and teamed up with the likes of Tito Puente in the sixties. English-language performances on Tuesdays and Wednesdays; in Spanish the rest of the week. (See "Off Broadway.")

Photograph by Martha Holmes.

and 7. Through 9/2. • The Public Theater's nspacher Theater, 425 Lafayette St. (212-239-6200).

he Vagina Monologues
ve Ensler's oral history of a body part stitches together testimony from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames or this play's namesake. What was once Ensler's one-woman show is now performed by trios of actresses. Through 9/16: Ali Larte, Sandra Oh, and oretta Switt. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at and 7:30. • Westside Theatre, 407 W. 43rd St. (212-39-6200).

Off-Off Broadway

he American Living Room Festival
Here presents its twelfth annual summer festival. Along with art, music, video, and puppets, the festival is committed to supporting emerging directors. Fourteen directing cabarets, curated by Kristin Marting, will feature the creativity of more than 40 directors. $12. Call for schedule. Through 9/2. • ERE, 145 Sixth Ave. (212-647-0202).

Hospital
Axis Company presents the latest round of its annual four-part series, tracking the mystery of a man in a coma. $10. Thurs. and Fri. at 8. Through 8/31. Axis Theatre, 1 Sheridan Sq. (212-807-9300).

How Happy Barbies Are
The Puerto Rican Traveling Theatre's free summer performance, a new comedy by Wanda Arriaga, travels through outdoor venues in all five boroughs—plus Newark and Jersey City. Free. Call for chedule. Through 8/26. • 212-354-1293.

Monday Night Magic
nternationally known magicians munch on glass, etc. $25–$27.50. Mon. at 8. • Sullivan Street Playhouse, 181 Sullivan St. (212-615-6432).

The Moon in Vain
Rae C. Right and Lee Gundersheimer's new drama picks up where *The Seagull* ends. $10–$20. Tues.–Thurs. at 8. Through 8/30. • Dixon Place at Vineyard 26, 309 E. 26th St. (212-532-1546).

New York International Fringe Festival
The eclectic festival celebrates its fifth year with 198 productions. Call, check Borders bookstores, or go to www.fringenyc.org for schedule. Free–$12. Through 8/26. • (212-420-8877).

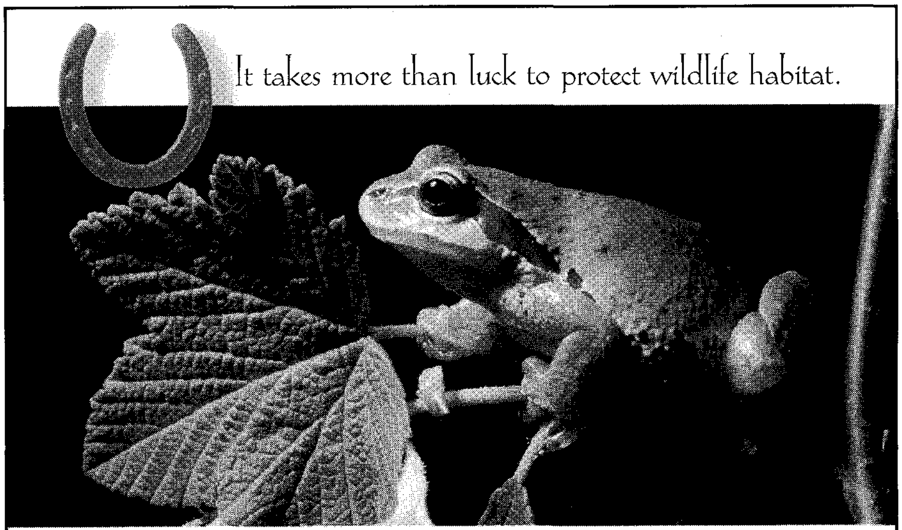
No Mother to Guide Her/Billy the Kid/Sincerity Forever/Cleveland/Ajax
Tons of work at the Flea, presented by the Bat Theatre Company. New productions of *Billy the Kid* and *No Mother to Guide Her* open, along with revivals of Alice Tuan's *Ajax* and two Mac Welmann works, *Sincerity Forever* and *Cleveland*. $15–$20. Call for schedule. Through 9/10. • Flea, 41 White St. (212-226-2407).

The Patients Are Running the Asylum
Theater for the New City's 25th annual street theater production presents a mean mayor, a dopey president, and a merry band of revolutionaries. The production is staged on streets and in parks and playgrounds throughout the city. Sat. and Sun. at 2. Call for schedule and locations. Through 9/16. • (212-254-1109).

Shakespeare in the Park(ing) Lot
The seventh annual Lower East Side festival features *The Tempest*, through 8/25. Free. • Located across the street from 85 Ludlow St. (212-358-5096).

Small Craft Warnings
In this 1972 Tennessee Williams drama, set in Monk's Place, guests at a so-Cal beachfront bar share revealing stories. $15–$40. Wed. at 7, Thurs.–Sat. at 8, Sun. at 3. 8/24–10/7, 10/26–10/28, 10/31. Call for November schedule. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Snatches
Verbatim portions of the taped conversations between Linda Tripp and Monica Lewinsky are the basis for a new comedy by Laura Strausfeld. $15. Mon.–Sat. at 8. Through 9/8. • 78th Street Theatre Lab, 236 W. 78th St. (212-873-9050).



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Galleries

Solos

Madison Avenue and Vicinity

Jane Peterson
Paintings of landscapes in Venice, Brittany, Martha's Vineyard, and Gloucester by the American post-Impressionist (1876–1965); through 9/21. • Hirschl & Adler, 21 E. 70th St. (212-535-8810).

Don Van Vliet
Abstract paintings from the eighties by this artist who is better known as the avant-garde musician and poet Captain Beefheart; through 9/8. • Werner, 4 E. 77th St. (212-988-1623).

57th Street Area

James Barsness
"Any History Will Do," five new large-scale paintings focused on society's flaws; through 8/30. • Adams, 41 W. 57th St. (212-644-5665).

Abraham Bogdonove
Paintings of Monhegan Island, Maine, by this Russian-born artist (1886-1946) who lived in New York and spent his summers on Monhegan; through 9/8. • Spanierman, 45 E. 58th St. (212-832-0208).

Tom Wesselman/Richard Serra
Three-dimensional macquette studies for large-scale paintings/New prints. Through 9/7. • Danese, 41 E. 57th St. (212-223-2227).

SoHo and TriBeCa

Louise Bourgeois/Yayoi Kusama
Works on paper, paintings, and sculptures executed between 1942 and 2000 by both artists; through 9/15. • Blum, 99 Wooster St. (212-343-0441).

Jamie Dalglish
Recent abstract paintings; through 9/3. • Novart, 159 Mercer St. (646-613-0223).

Chelsea

John Bock
New work; through 8/31. • Kern, 532 W. 20th St. (965-1706).

Craig Kauffman
New wall reliefs by the Los Angeles-based artist; through 8/31. • Gering, 534 W. 22nd St. (646-336-7185).

Other

Leon Golub
Paintings and drawings from 1994 to 1999 by this artist who is best known for his blistering images of Vietnam war scenes, riots, and racial face-offs; through 9/15. • Cooper Union, Arthur A. Houghton, Jr. Gallery, 30 Cooper Square (212-353-4158).

Group Shows

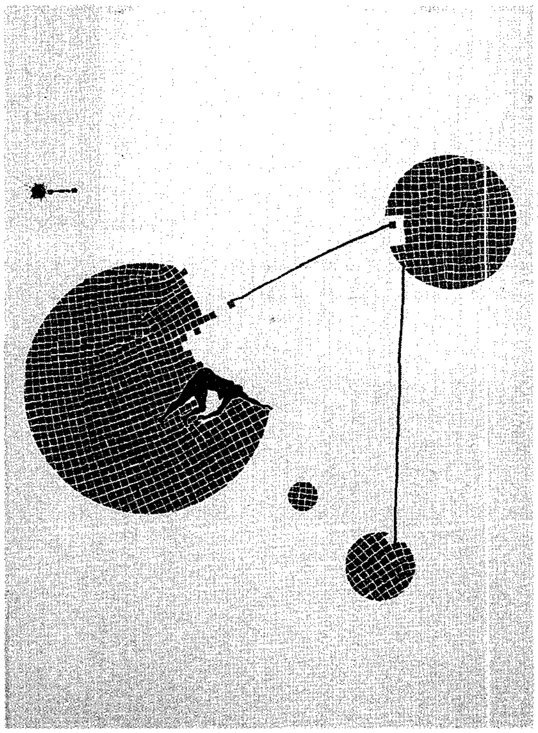
Madison Avenue and Vicinity

Graham
"Alterations," works that reference textiles and the techniques involved in their creation, by Amer, Bailey, Besemer, LeDray, Marten, Obrosey, Reichek, Stoll, others; through 8/30. • Graham, 1014 Madison Ave. (212-535-5767).

Talent

Residency Requirement

After giving three black artists a year of free studio space, the Studio Museum in Harle is eager to share the results—and like its previous artist-in-residence exhibitions, this o proves that a little nurturing can go a long way. **For the Record: Julie Mehretu, Sena Okudzeto and Nadine Robinson**, curated by Christine Y. Kim, gives the museum's second-floor galleries over to Mehretu's paintings, which are inspired by airport plans, subway maps, tattoo designs, and photographs of disasters; Okudzeto's Mylar-backed photomontages and acrylic-on-paper silhouettes held together by strands and shattered circular forms (pictured, *Falling Out #*, 2000–2001); and Robinson's mixed-medi installations, among them a "boom painting of repeating soundtracks and a monument canvas covered with three years' worth o the artist's own hair extensions. At the Studio Museum in Harlem, 144 West 125t Street; through September 16.



Knoedler
"Models of Observation: Flowers Fishes Birds Butterflies," works focusing on seasonal summer themes in a variety of media by Avery, Graves, Sultan; through 9/29. • 19 E. 70th St. (212-794-0550).

Venardos/Zoubok
Works on the theme of play by Cordova, Digby, Evans, Hauser, Herder, Knowles, McNamara, Pleet, Souza, Wilson; through 8/30. • 1014 Madison Ave. (212-879-5858).

Zwirner & Wirth
"Minimal," minimalist works from the sixties and seventies by Andre, Darboven, Flavin, Judd, McCracken, Morris, Weiner, others; through 8/30. • 32 E. 69th St. (212-517-8677).

57th Street Area

Pace
"Bugs," works by Bourgeois, Rauschenberg, Ruscha, Smith, Wegman, others; through 9/7. • 32 E. 57th St. (212-421-3237).

St. Etienne
Recent acquisitions of works by Arntz, Beckmann, Coe, Kollwitz, Moses, Schiele, Traylor, others; throug 9/7. • 24 W. 57th St. (212-245-6734).

SoHo and TriBeCa

Beitzel
A group exhibition featuring works by Carnwat Heeks, Hovnavian, McCarthy, Wixted, others; throug 8/30. • 102 Prince St. (212-219-2863).

Brownstone
Video and photographic works by Kacero, O'Neil Roytburd, Siden, Frank, others; through 9/8. • 3 Wooster St. (212-334-3455).

Hoffman
"The Body Project," works that use the body as a primary focus, by Africano, Bierk, Depman, Ferrer, Fre Gonzalez, Khalil, Phakadze, Raffael, Wolski; throug 9/5. • 429 W. Broadway (212-966-6676).

Chelsea

Center for Figurative Painting
Figurative paintings by Bell, Kresch, Kaldis, Georges Heinemann; through 9/28. • 115 W. 30th St. (212-868 3452).

Ricco/Maresca
"The Pretty Show," works by Philips, Currin, Hinds-Binaut, La Chapelle, others; through 9/1. • 529 W. 20t St. (212-627-4819).

Photography

James Bidgood
Staged works shot in the photographer's midtow Manhattan tenement building between 1963 an 1970, and stills from his film *Pink Narcissus*; throug 8/31. • Morris, 465 W. 23rd St. (212-727-2752).

Esther Bubley
A survey of the career of this American photojournal-

Ground Rules

In Summer, galleries are generally open Monday through Friday, from between 10 and 11 to between 5 and 6.

Photograph courtesy of the Studio Museum in Harlem.

(1921–1998) whose photo-essays appeared in *Life*, *dies' Home Journal*, and other publications; through 7. • Paine Webber, 1285 Sixth Ave. (212-713-2885).

P

ligrations, Humanity in Transition: Photographs by bastião Salgado." Approximately 300 photographs cumenting the global phenomenon of mass migra- on; through 9/9. • 1133 Sixth Ave. (212-860-1777), Tues., ed., Thurs. 10–5, Fri. 10–8 (5-8 voluntary contribution), t. and Sun. 10–6; $8, $6 students and seniors.

ann

he City That Never Sleeps," black-and-white pho- graphs of New York City by Arbus, Auerbach, ans, Friedlander, Siskind, Stieglitz, others; through 31. • 210 Eleventh Ave. (212-989-7600).

aron Siskind

ages dating from 1935 to 1951 that suggest the tist's early involvement with the Abstract Expres- onist movement; through 8/31. • Silverstein, 504 W. nd St. (212-627-3930).

rockmorton

otographs from the late-nineteenth and early- entieth centuries of ancient Mayan sites by Maler, harnay, Maudslay; through 9/19. • 153 E. 61st St. (212- 3-1059).

luseums

merican Craft Museum

ight Screens: The Leaded Glass of Frank Lloyd Wright." ifty patterned windows designed by the architect for ivate residences and major buildings, on loan from the rank Lloyd Wright Foundation and private collections; rough 9/2. • "Origamic Architecture." Origami works the Japanese architect Masahiro Chatani, his colleagues eiko Nakazawa and Takkaaki Kihara, and other artists om around the world who employ the ancient Japanese t of paper folding; through 9/2. • "Radiant Geometries: ifteen International Jewelers." Works by fifteen jewelry tists from the United States and Europe; through 9/2. 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. –6, Thurs. 10–8 (pay what you wish 6–8); $7.50, $4 students nd seniors.

merican Museum of Natural History

Ancient Microworlds." Photographs by Giraud Foster nd Norman Barker that reveal the internal structures f Jurassic dinosaur bones, Permain tree ferns, Devonian autilus, and more; through 9/9. • "The Genomic evolution." An exhibition examining developments in is key field of molecular biology through hands-on odels, interactive stations, videos, films, and polling ations; through 1/1. • Central Park West at 79th St. (212-769- 100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $10 suggested ontribution, $7.50 students and seniors, $6 children.

ronx Museum of the Arts

Game Show: Installations and Sculptures by Willie ole"; through 9/9. • "Aztlán Today: The Chicano ostnation"; through 9/9. • "Artist in the Marketplace: Twenty First Annual Exhibition"; through 10/14. • "(un)Shop: An Installation by Lisa Levy"; through 10/14. • 1040 Grand Concourse, Bronx (718-681-6000), Wed. 12–9, Thurs.–Sun. 12–6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art

"My Reality: Contemporary Art and the Culture of Japanese Animation." Works whose visual characteristics and themes resemble those found in Japanese animation (*anime*) and comic books (*manga*); through 10/7. • "Digital: Revolutions in Printmaking." Prints created using digital technology, by John Baldessari, Chuck Close, Nam June Paik, Robert Rauschenberg, Kiki Smith, and others; through 9/2. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Sat. of every month), Sun. 11–6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution

"Glass of the Avant-Garde: From Vienna Secession to Bauhaus." The first public exhibition of the Torsten Bröhan Collection from the Museo Nacional de Artes Decorativas in Madrid, Spain, featuring glass works by the master glass house Lötz Witwe; by Secessionist and Wiener Werkstätte designers such as Josef Hoffmann, Koloman Moser, and Dagobert Peche, and by Wilhelm Wagenfeld and other Bauhaus designers; through 2/24/02. • "Rooms With a View: Landscape and Wallpaper." Selections of wallcoverings from the museum's collection that reveal changing attitudes toward nature; through 10/14. • 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Dahesh Museum of Art

"Telling Tales I: Classical Images From the Dahesh Museum of Art." Paintings, drawings, lithographs, and sculptures from the museum's permanent collection, including works by Alma Tadema, Bouguereau, Gérôme, Leighton, others; through 9/29. • 601 Fifth Ave., at 49th St. (212-759-0606), Tues.–Sat. 11–6; free.

Frick Collection

"Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Paintings by Degas, Manet, Picasso, and Redon; through 4/30/02. • 1 E. 70th St. (212-288-0700); *Tues.–Sat. 10–6, Sun. 1–6; $10, $5 students and seniors;* children under 10 not admitted.

Grey Art Gallery

"Shifting Tides: Cuban Photography After the Revolution." Approximately 100 photographic prints and mixed-media works by photographers working in Cuba over the past 40 years; 8/28–10/27. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

"Frank Gehry, Architect." A retrospective of the American architect's work as seen through drawings, plans, models, furniture designs, photographs, video footage, and the installation itself; through 8/26. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Guggenheim Museum SoHo

"Sugimoto: Portraits." New photographs by the renowned Japanese artist Hiroshi Sugimoto; through 11/10. • 575 Broadway, at Prince St. (212-423-3500), Thu.–Mon. 11–6; $5, $3 students and seniors, free under 12.

Jewish Museum

"Marc Chagall: Early Works From Russian Collections." Paintings, drawings, and theater murals created by Chagall in Russia between 1908 and 1920, and paintings by Yehuda Pen, Chagall's first teacher; through 10/14. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Wed., Thurs. 11–5:45; Tues. 11–8 (Tues. after 5, $2 for Chagall exhibition, pay what you wish for other exhibitions), Sun. 10–5:45; $8 ($10 for Chagall exhibition), $5.50 students and seniors.

Metropolitan Museum of Art

"Dress Rehearsal: Origins of the Costume Institute." A selection from the former Museum of Costume Art, including early folk costumes, historic fashions, and twentieth-century haute couture; through 10/28. • "Beyond the Easel: Decorative Painting by Bonnard, Vuillard, Denis, and Roussel, 1890–1930." Paintings by the group of artists known as the *Nabis*, who played a crucial role in the promotion of "*décorations*," large-scale compositions conceived singly and in groups for specific interiors; through 9/9. • "A Century of Design, Part IV: 1975–2000." Objects by Tadao Ando, Sir Norman Foster, Frank Gehry, Ettore Sottsass, Robert Venturi, and others; through 1/6/02. • "Terry Winters: Printed Works." More than 80 prints from the museum's collection; through 9/30. • "Dancing on the Roof: Photography at the Bauhaus (1923–1929)." Rare photographs from New York-area collections that were created by Bauhaus students and teachers between 1923 and 1929; through 8/26. • "Joel Shapiro on the Roof." Five large cast-bronze and painted cast-aluminum sculptures by the American artist; through 11/30. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:30, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

El Museo del Barrio

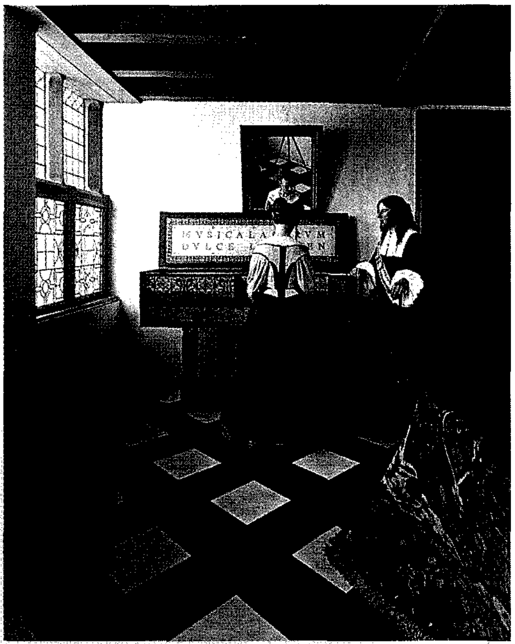
"Voices From Our Communities: Perspectives on a Decade of Collecting at El Museo del Barrio." More than 85 works by Latino artists working in the United States, the Caribbean, and Latin America; through 9/16. • "Contemporánea 2001: Permanent Visibility by Ingrid Menendez." An interactive installation that explores the boundaries between public and private experience; through 9/16. • 1230 Fifth Ave. (212-831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors (through 8/30, free admission Thurs. from 5–8).

Museum of Modern Art

"Mies in Berlin." An exhibition examining the architect's early years in Berlin, featuring 47 of his European projects in drawings, scale models, photographs, and films, and running concurrently with a survey at the Whitney Museum of his later work in America; through 9/11. • 11

Photography

Back to Wax



Commissioned by Deutsche Guggenheim Berlin and exhibited there last year, "Sugimoto: Portraits" is the latest series from Japanese photographer **Hiroshi Sugimoto** and a revisiting of his "Dioramas and Wax Museums," begun in 1976. This time, however, instead of shooting those eerie effigies of historical figures and contemporary personalities in their museum settings, Sugimoto isolates them against black backdrops to evoke the painting styles of Holbein, Rembrandt, Van Dyck, and others. In *The Music Lesson* (1999, pictured), he shot a wax tableau of Vermeer's painting of the same name, with his tripod replacing Vermeer's easel in the mirror—thus transforming Vermeer, who was known to use a camera obscura, into the photographer, and himself into the painter. At the Guggenheim Museum SoHo, 575 Broadway, at Prince Street; through November 10.

hotograph courtesy of the Guggenheim Museum SoHo.

W. 53rd St. (212-708-9480); Sat.-Tues., Thurs 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York

"Lost New York in Old Postcards." Over 170 hand-colored postcards documenting city life from the turn of the century to the mid-fifties; through 11/25. • "Gay Men's Health Crisis: 20 Years Fighting for People With HIV/AIDS." A look at the role the Gay Men's Health Crisis has played in the ongoing effort to fight HIV/AIDS; through 9/10. • "Dressing for a New York City Childhood." A retrospective of more than 100 pieces of children's clothing and related objects such as accessories and photographs dating from 1712 to the present; through 9/16. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology

"Infinity: The Textiles of Akihiko Izukura." A retrospective of woven garments, scarves, and wall hangings by the Japanese textile artist; through 9/15. • "Robert Schecter: Recent Work." Painted aluminum sculptures by an F.I.T. professor of fine arts; 8/28–9/29. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. noon-8, Sat. 10-5; free.

National Academy of Design

"Red Grooms: Selections From the Graphic Work." A survey of prints by this artist known for his exuberant three-dimensional environments; through 11/11. • "Recent Acquisitions and Winterscapes From the Permanent Collection." Works by George Inness, Ellen Lanyon, Miriam Shapiro, Larry Rivers, and others; through 9/9. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10-5; $8; $4.50.

New Museum of Contemporary Art

"William Kentridge." A retrospective of the South African artist's animated films, drawings, and videotapes, plus two new sculptural installations; through 9/16. • "The Electric Donut: Kristin Lucas & Joe McKay." An installation transforming the Media Z Lounge into a dungeon video arcade and café; through 9/16. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thu. noon-8 (free Thu. 6-8); $6, $3 artists, students, and seniors.

New York Public Library

"Celebrity Caricature in America." Caricature portraits of Hollywood stars, literary luminaries, politicians, sports figures, and others, from the collections of the National Portrait Gallery, Smithsonian Institution, and the New York Public Library; through 8/31. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society

"Flophouse: Life on the Bowery." An exploration of the history of New York's legendary down-and-out Bowery dwellers, including a free audio tour and a re-creation of a flophouse cubicle; through 11/4. • "Advertising Drama." An exhibition of large-scale posters made to promote Broadway shows and touring companies between 1880 and 1910; through 9/16. • "Up on the Roof: The Culture of New York City Rooftops." Artworks, photographs, objects, and installations on the subject of New Yorkers' familiar summer retreat; through 9/9. • "Independence and Its Enemies in New York." An exhibition marking the 225th anniversary of the signing of the Declaration of Independence, featuring historic broadsides, manuscripts, and newspapers from the Historical Society's collection; through 9/9. • "Against the Storm: Images From the Lighthouse Collections of the New-York Historical Society." Photographs of American lighthouses and their keepers that were commissioned between 1871 and 1953 by the U.S. Coast Guard First District; through 9/2. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center

"Uniform: Order and Disorder." A look at the way military wear has infiltrated fashion and contemporary art, with works by 33 artists and 31 designers; through 9/23. • "Los Carpinteros: Ciudad Transportable (Transportable City)." An exhibition of portable tents made by the Cuban artists' collaborative and installed throughout the museum; through 9/3. • "Carla Accardi: Triplice Tenda." A full-size circular tent of clear plastic marked in patterns of pale-pink paint, by the Italian artist who co-founded the Forma 1 movement in 1947; through 9/3. • "Miri Segal: Circular Acts." Video installations that feature deceptively simple optical illusions; through 9/3. • "Buzz Club: News From Japan." Works by more than 100 Japanese artists, commercial designers, and others who use technology-based techniques and strategies to approach traditional artistic disciplines; through 9/30. • "Kim Sooja: A Needle Woman." Video works in which the artist appears motionless as she observes her surroundings; through September. • "Ashkan Sahihi: The Drug Series." Large-scale photographs that document the experience of taking controlled substances; through 9/30. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. noon-6; $5 suggested donation.

Queens Museum of Art

"Old Skool, New Skool, True Skool: The Graffiti Project." Murals in the museum's Community Space Gallery by members of the Phun Phactory Aerosol Art Corporation; through 9/30. • "Crossing the Line." An exhibition of site-specific works by some 50 artists, on display at the museum and at various locations throughout the borough of Queens; through 10/7. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. noon-5; $5, $2.50 students and seniors.

Smithsonian National Museum of the American Indian

"Capture: Native Americans and the Photographic Image." Approximately 200 photographs of and by Native Americans, from Frank A. Rinehart's historic images of Geronimo to images of the massacre at Wounded Knee in 1890; through 7/21/02. • "Painting the Dakota: Seth Eastman at Fort Snelling." Watercolors by the soldier-artist Seth Eastman that constitute one of the most important records of everyday Dakota life in the nineteenth century; through 10/7. • "Beauty, Honor, and Tradition: The Legacy of Plains Indian Shirts." Beaded, quilled, and ribbon shirts by nineteenth- and twentieth-century Plains Indians; through 11/4. • 1 Bowling Green (212-514-3712), 10-5 daily, Thurs. 10-8; free.

Studio Museum in Harlem

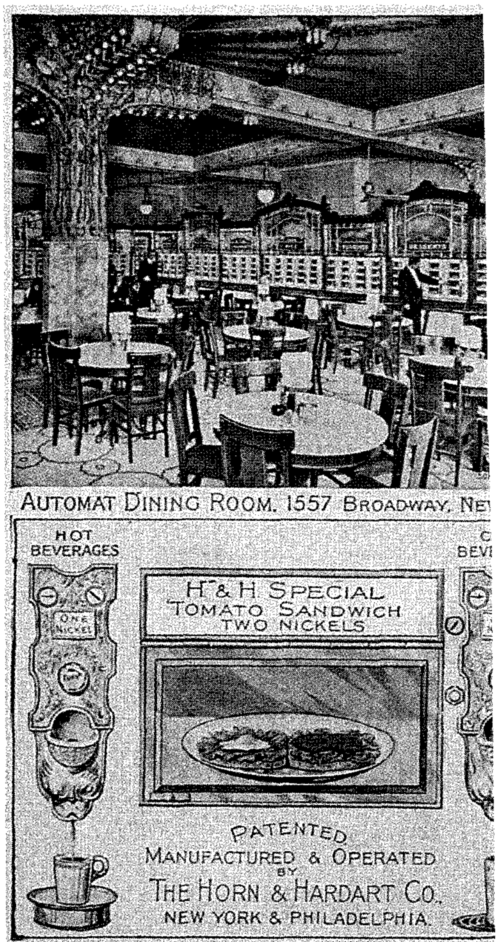
"Red, Black, and Green." Works from the Museum's permanent collection and works on loan from various private and public collections, including David Hammons' *African-American Flag*; through 9/16. • "For the Record." More than fifteen works by artists-in-residence Mehretu, Okudzeto, and Robinson in a variety of media; through 9/16. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. noon-8; $5, $3 students and seniors.

Whitney Museum of American Art

"Mies in America." An exhibit running concurrently with MOMA's survey of the architect's earlier work in Berlin, including drawings made by the architect and members of his office, photographs of the architect and his colleagues and projects, and models of four of his key buildings; through 9/23. • "Way Thiebaud." A retrospective of the California pain known for his images of American foods and consun goods; through 9/23. • "Joseph Grigley: White Nois An installation of more than 2,500 handwritten no that are the residual records of the deaf arti interactions with the world of the hearing; throu 9/9. • "Stories." A look at prints by artists who h explored the use of text in their work, among th John Baldessari, Enrique Chagoya, Larry Rivers, a Joyce Tremaine; through 9/30. • 945 Madison Ave., 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, 1-9 (pay what you wish every Fri. 6-9); $10, $8 studen seniors, and groups of fifteen or more.

Whitney Museum of American Art at Phil Morris

"Miranda Lichtenstein: Sanctuary for a Wild Chil An installation of drawings and photographs inspi by cross-cultural legends of children brought up in t wild; through 9/21. • 120 Park Ave. (917-663-255 Mon.-Fri. 11-6 (Thurs. till 7:30); free.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On View

Wish You Were Here

"On their tinted surfaces are some of the truest visual records ever made of any period," said Walker Evans—himself a swell photographer of places—about postcards. Now im ages of Gotham, much more lurid than those shot by Evans and Berenice Abbott, can b glimpsed at the Museum of the City of New York's **Lost New York in Old Postcards**. Th more than 170 cards on exhibit (many of them from the collection of Rod Kennedy Jr. date mostly from the first half of the twentieth century and include stylized views o onetime landmarks like the Automat at 1557 Broadway (pictured), the Copacabana night club, Ebbets Field, and the Trylon and Perisphere of the 1939 World's Fair. (1220 Fifth Av enue, at 103rd Street; through November 25.)

Photograph courtesy of the Museum of the City of New Yor

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

iround Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (✭) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: **(E)** = expensive; **(M)** = moderate; **(I)** = inexpensive. Restaurants listed accept all major credit cards, except where noted; **($)** = cash only; "AE only" indicates that American Express is the only accepted card.

lew and Noteworthy

A
his barbershop turned four-table café has been out-ted with a big blue A in the window and what ight be the world's tiniest professional kitchen: two ot plates, a mini-fridge, a sink, and a cutting board. hef-owner Marc Solomon (who used to run Red rype and Les Deux Lapins downtown) uses that ace to maximum effect cooking simple, inventive maican-inspired French dishes like cur-ed lamb pie with coconut crème fraîche d pan-fried ackee-and-callaloo crêpes. • 47 Columbus Ave., nr. 106th St. (212-531-43). (I)

Ajisen Noodle
lot of ramen around town can be disappointing—overcooked noodles in bland roth. But not at Ajisen Noodle. The ork-based house soup—one of three roth bases along with curry and miso—pped with sliced roast pork, scallions, nd hard-cooked egg, is rich and satisfyg, the whole-wheat noodles tender but rm. Even better is the "tenderous ribs" ersion, which turns out to be soup with ow-cooked boneless pork ribs. *Tenderous* deed. • 14 Mott St. (212-267-9680). (I)

libaba
twelve-seat glatt kosher restaurant and keout shop specializing in Yemenite-Isaeli cuisine—with a macrobiotic twist. wner Moshe Harizy imports spices, faa beans, and fruit nectars from Israel and akes his own lafah, the flatbread that nakes his turkey shawarma something pecial. • 515 Amsterdam Ave., nr. 85th St. 212-787-6008). (I)

rezzo
n unlikely partnership between the wners of the Gotham Comedy Club nd executive chef Margherita Aloi, fornerly of Le Madri, Arezzo is nevertheless othing to joke about. The menu, showcasing Aloi's ignature fresh pastas, includes uncommon salads; "foaccina" halved and smeared with Robiola cheese, resh spinach, and a touch of truffle oil; and a sensaional dry-aged rib eye with herb-strewn Tuscan fries nd tangy chopped dandelion. • 46 W. 22nd St. (212-06-0555). (M–E)

rtisanal
f cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory ssault at the door, where you're hit with the pungent roma of Muenster, Taleggio, and 200 other varieties ging gracefully in the boutique cheese cave, indulge n full-fromage festivities from appetizer (raclette pizza) o dessert (a splendid tarte Tatin with a cheese-infused rust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. If not, feed your Appenzeller addiction at the retail cheese counter, which also carries crusty loaves of Balthazar Bakery bread. • 2 Park Ave., at 32nd St. (212-725-8585). (M–E)

✭ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

Brooklyn Blue Ribbon
In the beginning, there was Blue Ribbon, which begat Blue Ribbon Sushi, which begat Blue Ribbon Bakery. It was only a matter of time, then, before brothers, chef-owners, and night owls Bruce and Eric Bromberg got around to Brooklyn. Although the space is bigger, Manhattan regulars can get their bearings with a few familiar Blue Ribbon landmarks: the neon OYSTERS sign in the window, the shellfish display, even an identical table No. 16, the big round one in the corner. The likewise familiar menu packs a few surprises including some newfangled surf 'n' turf, like "dragon and phoenix," Bromberg-speak for grilled Louisiana shrimp and pigeon. • 280 Fifth Ave., at 1st St., Brooklyn (718-840-0404). (M)

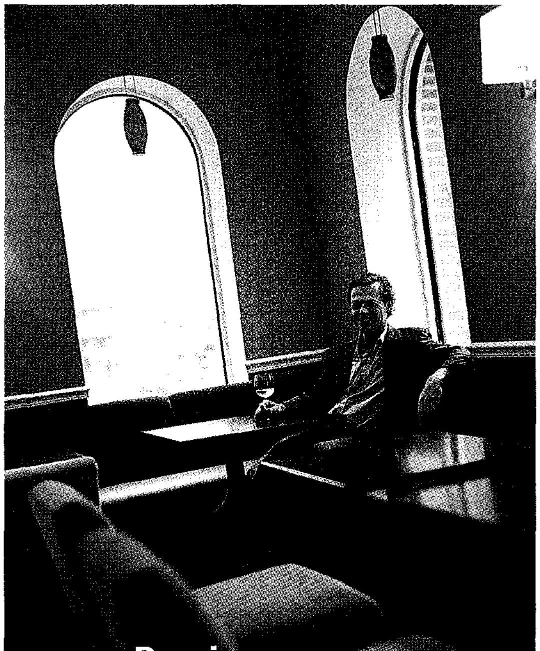
✭ Craft
Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M–E)

Danzón
From the mother-and-daughter team behind Zarela comes this culinary love letter to Veracruz, a Mexican melting pot of Spanish, African, Cuban, and Italian immigrants and indigenous ingredients. Seafood plays a major role, from fish tacos and lime-marinated-conch cocktail to the classic red snapper veracruzana. Wines are exclusively Spanish and Mexican, should one choose to veer off the fabled Zarela margarita path. • 126 E. 28th St. (212-252-1345). (M)

★ DB Bistro Moderne
Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $27 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

Emo's
This spiffy spot hopes to give the neighborhood's plethora of sushi bars and Chinese takeouts some much-needed competition by introducing Upper East Siders to the kimchee-spiked pleasures of Korean cooking. Savory scallion pancakes called pajan come with calamari, scallops, and shrimp; tofu-stuffed dumplings are adeptly pan-fried. The menu features bibimbop and all sorts of seafood, but none of that participatory grill-your-own barbecue, which should ensure a smoke-free evening. • 1564 Second Ave., near 81st St. (212-628-8699). (M)

★ Gingko Leaf Café
If you don't believe secret gardens grow in New York, check out this urban oasis, with its stone waterfall, bamboo shoots, and granite sculptures, all built by Toshio Sasaki, a sculptor whose wife, Miyo, runs the tranquil café behind her Japanese gift shop. Collecting thoughts and contemplating life require sustenance,



Preview

Opia of the People

Considering that Frederick Lesort and Antoine Blech (pictured) have specialized independently in the sort of smoky nightspot (Frederick's, Jour et Nuit, Orienta) where the preferred greeting is the double-cheek kiss, it's no surprise that their first collaboration, **Opia**, which opens August 27, is in a budget hotel that appeals to transatlantic tourists. But even less physically affectionate locals are bound to be intrigued by exotica like Laos-style chicken-and-cucumber salad, Indian flatbread with marinated lamb and onion jam, and Arctic-char gravlax with dill-potato croquettes—and the fact that Opia's open for breakfast and lunch, too. (130 East 57th Street; 212-688-3939.)

hotograph by Patrik Rytikangas.

available in the form of tea, bean-paste confections, and delicious bento boxes. • 788A Union St., Brooklyn (718-399-9876). (I–M) ($)

Glass
Glass seems to have landed in its industrial no-man's-land location like some kind of high-style UFO, a glowing emissary from a civilization far more advanced than our own. (L.A., maybe?) The small-plate menu offers seviche, panini, a cheese plate, and mixed olives accompanied by some of the skinniest breadsticks around (to match the patrons, we surmise). There's heated competition for the bamboo garden's few plastic ball chairs, the hottest seat since Canteen's nubby orange number. • 287 Tenth Ave., nr. 26th St. (212-904-1580). (I–M)

Heartland Brewery & Chop House
With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab stuffed ravioli—not to mention a superb artisanal cheese-and-beer tasting plate—this third branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M–E)

★ Ilo
After six years competing with the view at the River Cafe, chef Rick Laakkonen is understandably sensitive about calling Ilo a hotel restaurant—just another boutique amenity at the new Bryant Park hotel. But with such daringly original food as ragout of grilled octopus and Manila clams in lemon-thyme broth, not to mention the seven-course beef bonanza called "For Beef Lovers Only"—it's clear that Laakkonen is determined to make his kitchen the draw. • 40 W. 40th St. (212-642-2255). (E)

★ Inside
Charleen Badman used to cook at the Lobster Club, but she always wanted her own place. Now, with the help of Anne Rosenzweig, her former boss and current partner, she's got one. Badman's influenced by her working vacations in places like Italy, where she learned to make ravioli, and Chez Panisse, where she immersed herself in the hyper-seasonal cooking she's brought to this room, where nothing breaks the $20 barrier. There's a small, appealing wine list, weekend brunch, and, for inveterate nibblers unwilling to commit to a full meal, a bar menu offering mussels and Welsh rabbit (if the gratis papadums and fried plantains won't hold you over). • 9 Jones St. (212-229-9999). (M)

Jane
Just what every neighborhood needs: a casual spot featuring affordable, creative American fare like fried oysters with creamed corn and red-chili vinegar, hanger steak with Gruyère piroshki, and braised pork with mascarpone polenta. Since entrées max out at $19, you might feel less guilty splurging on the caramel-banana-cream pie with hazelnut brittle. • 100 W. Houston St. (212-254-7000). (M)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where unsung chef Tatsuya Nagata reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M–E)

★ Joe's Pub
Joe's Pub has always served food, but what's come out of the kitchen has tended to take a backseat to what's onstage. Not anymore. Making an extracurricular field trip from her own nearby kitchen, Il Bagatto, consultant Beatrice Tosti has whipped Joe's kitchen crew into an al dente frenzy. Garlicky tomato crostini, beer-battered frittino misto, and sensational pastas like asparagus tortelloni and spaghetti alla chitarra are all show stealers. Plus there's a recently opened sidewalk café. • 425 Lafayette St. (212-539-8778). (M)

La Madrastra
While there's no greater compliment you can pay an Italian chef than telling him his cooking is "just like Mamma's," saying that his technique reminds you of your stepmother's is another matter entirely, which may make you wonder about a restaurant named La Madrastra, an unusual spelling of the Sicilian word for Papa's wicked new wife. Not to worry, chef and co-owner Salvatore Zapparata's mostly Southern Italian recipes—a rich rigatoni melanzane with ricotta salata; grilled sardines; a satisfying soup of fava beans, green peas, and celery—come from his Sicilian mother. • 93-95 First Ave. (212-475-6620). (I–M)

★ Locanda Vini & Olii
A beautifully restored 130-year-old Clinton Hill pharmacy complete with apothecary drawers and rolling ladders right out of Henry Higgins's library is the charming backdrop for this terrific Tuscan restaurant. Two young chefs recruited from Italy turn out uncommon antipasti and salads; main dishes like rabbit civet; and a wealth of exquisitely sauced pastas like carrot maltagliati with fava beans. The excellent house wines are sold "consumption"-style. The bottle is left on the table, you help yourself, and whatever's left is theatrically measured with a homemade stick. • 12 Gates Ave., Brooklyn (718-622-9202). (M)

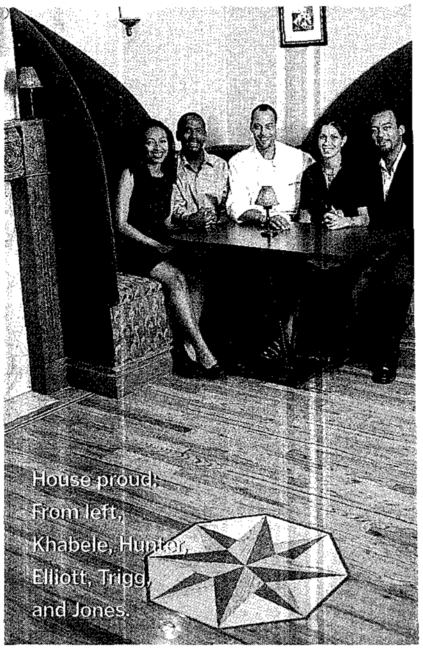
Lundy's Times Square
The legendary fish emporium has taken over thre floors of prime Times Square real estate as spacious the Brooklyn location. It's good news for theatergoer tourists, and anybody in the mood for a classic sho dinner (chowder, a whole steamed lobster, and a ha grilled chicken) but not a trip to the shore. • 205 W 50th St. (212-586-0022). (M–E)

★ MarkJoseph Steakhouse
"Your steak will be out any minute," says our waite "I just saw the chef chasing the cow." If that line pl the house specialty—porterhouse for two, three, c four, served family-style and ritually baptized wit pooled juices—sounds familiar, it's no coincidenc The general manager and a cadre of remarkabl friendly, seemingly rehabilitated waiters came straigh from Peter Luger, and brought their meal-endin schlag with them. • 261 Water St., nr. Peck Slip (212-27 0020). (M–E)

Medi
The best-seller lists will tell you: Tuscany and Provenc are the destinations most often featured in New York ers' fantasies. Now that vexatious choice of cuisine ha been solved by Roberto Ruggeri (Bice) and Roge Vergé (the venerable Michelin-starred chef). A roon

Opening

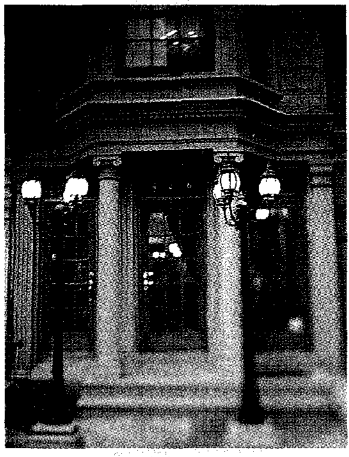
Sugar Hill Gang



House proud: From left, Khabele, Hunter, Elliott, Trigg, and Jones.

Before the Sugar Hill Bistro opened for "previews" on August 21, the 1880s Victorian townhouse had been many things: a home, a doctor's office, a drug-treatment center, a liquor store. But the two local couples who bought the building as a real-estate investment opted instead to convert it into a full-fledged cultural and culinary attraction, the most exciting addition to the Harlem restaurant scene since Hillary's husband. Their reasons, in part, were selfish: "When we wanted to celebrate," says James Hunter, a mechanical systems specialist, "we were always going downtown." That was inconvenient, especial for people with young children and busy careers. Hunter's wife, Dineo Khabele, is an o cologist who went to school with Michael Jones, a plastic surgeon married to UP newscaster Cathleen Trigg. Five years ago, the foursome began i vesting in real estate, buying up and restoring Sugar Hill brow stones. At the Sugar Hill Bistro, mantelpieces, crown molding and ceiling friezes adorn the second-story dining room, which a so showcases the mixed-media portraits of Leslie Powell, one the African-American artists exhibited throughout the buildi (the third floor is soon to become a gallery, and the top floor business center). Last month, Wynton Marsalis dropped by t christen the ground-floor Renaissance Bar & Jazz Lounge with a impromptu set, but these days the spotlight is squarely on ch Adam D. Elliott, an Atlanta caterer who's put together a menu tha save for a blackened salmon and gospel brunch, gutsily duck soul-food stereotypes. There's chicken-and-spinach spring roll Moroccan-spiced shrimp cocktail, Asian pan-seared scallops. An for the next three weeks, there's also a 20 percent food dis count—almost as much an incentive to book a table as the prospect of the former Firs Saxophonist swinging by. (458 West 145th Street; 212-491-5505.)

R.I



Photograph by Kenneth Cher

ll of sky blues and sunflower golds, a simple enu, *refined technique, and two pros at the helm* ake for a midtown restaurant with great promise spite the Gipsy Kings on the sound system. • 45 ckefeller Plaza (212-399-8888). (E)

Midway

ill Shutz's cooking is an unfussy antidote to the ccesses of Bull Market Manhattan. Potentially unky dishes like hanger steak and pork tenderloin nerge from his kitchen looking sleek and eco-omical *like stylish VW Bug versions of the origi-*il. Take the photo of Kate Moss off the wall, and ou could say the same thing for the space, which oks like a cross between a neighborhood bar and me high-tech, Scandinavian airport lounge. • 145 arles St. (212-352-1118). (M)

linotaur Restaurant

he menu at this sophisticated Greek restaurant aches back four millennia or so and includes "an-ent Hellenic tastes," like venison Artemis in a red-ine sauce with chestnuts, pine nuts, and pome-ranate seeds. But chef Stefanos Taktikos also caters modern appetites with an assortment of grilled sh, and appetizers like *an aspic of red snapper with* ill and avocado, and mussels saganaki with feta. • 4 W. 58th St. (212-759-0502). (M-E)

2

Vith a menu that appeals to Carnegie Hill kids nd their parents alike (fish sticks and grilled cheese or the under-12 set, oysters and steak au poivre for ose of us feigning more mature appetites), this piffy newcomer could very well become the eighborhood canteen. And once the Dreesen's oughnut machine is up and running, we antici-ate *some serious competition for Sarabeth's mo-*opoly on the weekend brunch market. • 45 E. 2nd St. (212-828-5300). (M-E)

r Ouest

fter cultivating a coterie of foodie followers at laces like Alison on Dominick and Cascabel, Tom alenti brings his distinctive style of boldly layered lavors—and those lamb shanks—to a neighbor-ood legendarily short on sophisticated grub. learly, he's doing his darnedest to turn the tide vith reprises of old favorites like potato, goat heese, and *truffle terrine with transcendent beets;* nd lusty short rib on an ooze of polenta perfumed vith smoked onions. • 2315 Broadway, near 84th St. 212-580-8700). (M-E)

'alma

t might not have a seat on the exchange, but the usband-and-wife catering company that runs this ustic Mediterranean restaurant has gone public. fter years of catering fashion-industry shindigs, hey've opened their salvaged barn doors to the rest of us. The rustic 35-seat dining room is furnished *with a chestnut-beamed ceiling and Jerusalem-*imestone bar, and a Sicilian chef (by way of Los ngeles) serves up a seafood-heavy Italian-Provençal menu featuring fried whitebait, bran-lade, and the house specialty, frutta di mare al car-occio. • 28 Cornelia St. (212-691-2223). (M) ($)

★ The Park

Were you around during the eighties when places ike Mudd Club and Area, and art in the East Vil-age, made New York *nightlife* feel like the coolest n the world? If you were, then stop watching the eality-based show you're hooked on, and go play n the Park, a great sandbox for urbanites who used o be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If

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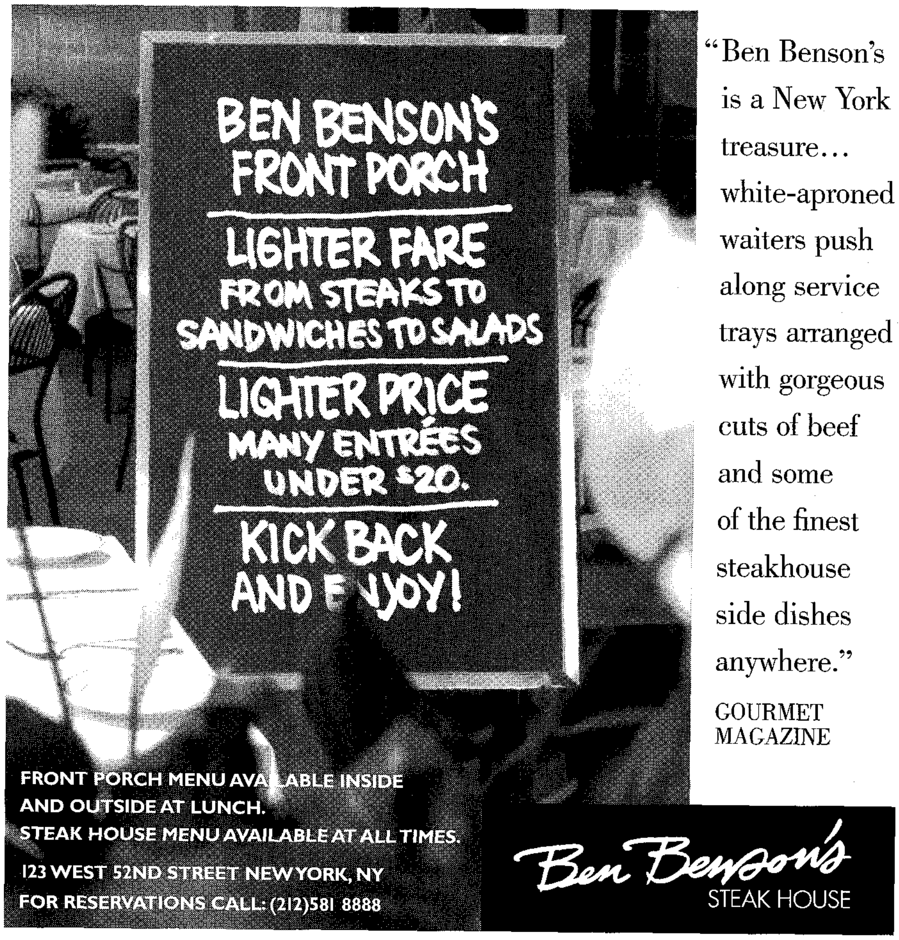
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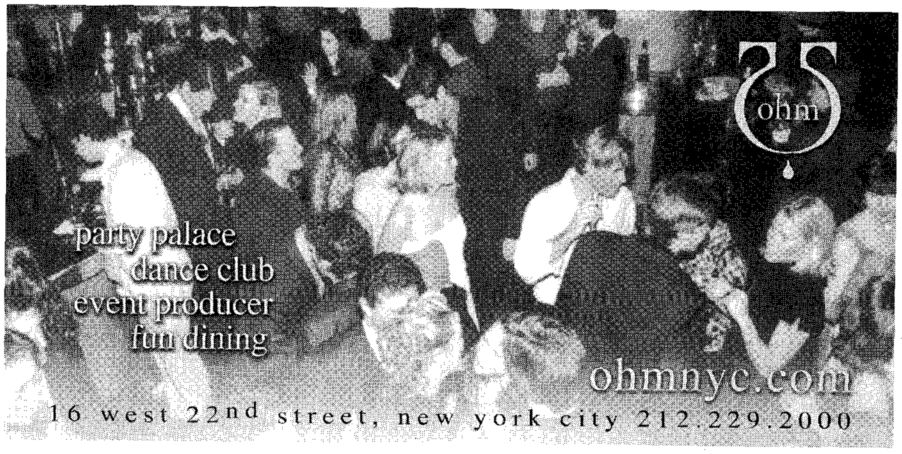
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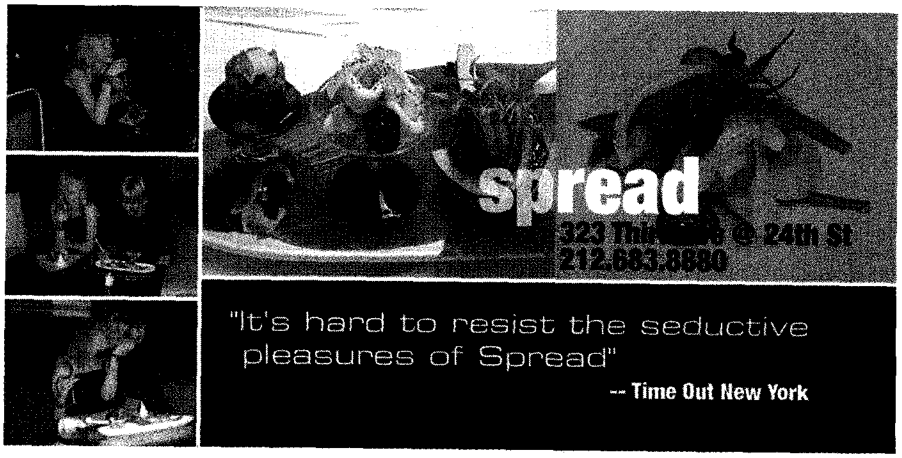
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not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M-E)

★ Scotch Bonnet Jamaican Gourmet

Dawn D'Aguilar graduated from a pair of Wall Street lunch carts to this underlit, bare-bones garment-district joint, where Bob Marley's on a muted video loop, Steel Pulse is on the sound system, and the powerful flavors of Jamaica emanate from the (sometimes plodding) kitchen. "Cha-cha" chicken, tender morsels of hacked meat, are swaddled in a mildly spicy sauce studded with pineapples and onion; crispy codfish fritters come with a fiery dip so popular D'Aguilar's planning to bottle it. And terrific homemade drinks soothe the slow burn. • 32 W. 31st St. (212-594-7575). (I-M)

Shangrila

Home to four momo-slinging kitchens at last count, the East Village may well be New York's Little—make that tiny—Tibet. This particular source of savory dumplings, flavorful noodle soups, dense steamed buns, and a handful of Japanese recipes the chef picked up during a stint at Honmura An is owned by the family behind Himalayan Vision, a clothing-and-gifts shop. The design (bamboo dropped ceiling, concrete-and-wood floor) and menu reveal that a good eye and a discerning palate run in the family. So, we presume, does the secret behind that killer hot sauce. • 129 Second Ave. (212-387-7908). (I-M)

Stella

A breezy American restaurant with a New World wine list. If you've never had a Cockfighter's Ghost Semillon by the glass, here's your chance—alongside Cornish hen braised with prunes and olives, or a pot-pie of shrimp, scallops, and summer corn. Not to mention crostini at the bar, Monday-night wine dinners, and what co-owner Anna Weinberg calls a "rock-star brunch," served between 1 and 6 P.M. • 58 MacDougal St. (212-674-4968). (M)

Thom

The new SoHo hotel 60 Thompson has all the boutique accoutrements: interior design by Aero Studio's Thomas O'Brien, uniforms by Nino Cerruti, linens by Frette, and, naturally, its own fashionable restaurant, Thom. Entrées like double-cut lamb chops with peppermint and potato chips, and lobster with fermented black beans, Riesling, taro, and soy beans run $21 to $28—a deal, considering that rooms upstairs start at $370 a night. • 60 Thompson St. (212-219-2000). (E)

★ Town

A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who, eschewing gimmicks like chili peppers from around the world, prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M-E)

Manhattan

Lower New York

American Park

Sophisticated seafood preparations and wonderful water views merit a trip to the tip of Manhattan. In warm weather, outdoor seating is ideal for cocktails and light bites from the raw bar, but even in winter, walls of glass remind us that this is a coastal town. Catering available. • Opposite 17 State St., Battery Park, next to Ferry Terminal (212-809-5508). (M-E)

★ Balthazar

Keith McNally has countless pacesetting restaurants to his credit, but this is his masterpiece, an evocation of a Paris brasserie that outglows anything within Brie-tossing distance of the Seine. Yet for all its visual impact, Balthazar boasts equally compelling fare: tender braised lamb shoulder gets served over garganelli pasta, shepherd's pie is made with duck, grilled tuna floats over tomato-and-saffron coulis. And its oyster bar, short ribs, bread, and service make you not give a damn whether you ever see the Eiffel Tower. • 80 Spring St. (212-965-1414). (M)

Bot

The all-plastic décor at this NoLIta spinoff of Chelsea's Bottino refutes every Tuscan cliché in the book, but the simple, flavorful food and the mostly Italian wine list are reassuring proof of its traditional heart. The iMac-hued garden room is linked to the front lounge by a serpentine expanse of chartreuse wall and an open kitchen and bar, which dispense fresh salads, satisfying pastas, and fruity Prosecco cocktails in equal measure. • 231 Mott St. (646-613-1312). (M)

Capsouto Frères

Landmark French bistro with talked-about soufflés hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. • 451 Washington St. (212-966-4900). (M-E)

Opening

Fishing for Compliments

This week, with the much-delayed we'll-believe-it-when-we-see-it opening of Rockefelle Center's **Citarella: The Restaurant**, former Le Bernardin chef de cuisine Brian Young challenges the piscatory supremacy of his old boss Eric Ripert on the latter's own midtown sur and turf. Young brings to the battle an ambitious, nearly all-seafood menu (shaved geoduc clam with asparagus chives, a langoustine "roll" with kaffir lime, and a $75 Asian-seafoo tasting menu), a confectionery counterpart in former Bouley Bakery pastry chef Bill Yosses, and an awesome *20,000 Leagues Under the Sea* design by David Rockwell. Not to mention an in at the fish market. (1240 Sixth Avenue, at 49th Street; 212-332-1515.)

From left, Citarella's Bill Yosses, owner Joe Gurrera, and Brian Young.

★ Dim Sum gogo

What do you get when a French-American food writer (Colette Rossant) collaborates with a Hong Kong chef (Guy Lieu)? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I-M)

Ecco

Old-world charm, an excellent seasonal antipasto, and classically prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

★ Hampton Chutney Co.

SoHo can be a soulless place, not to mention maddeningly expensive, and in desperate need of good karma and grub. This eighteen-seat offshoot of a popular Amagansett enterprise satisfies both criteria with its Indian-chant soundtrack, fountain, and addictive dosas and uttapa stuffed or topped with everything from traditional spiced-potato-masala to untraditional tuna and avocado ($6.50 to $10.50). Plus daily soups, chai teas, cardamom coffee, and brownies. • 68 Prince St. (212-226-9996). (I) ($)

Layla

A Middle Eastern feast, complete with belly dancer, brought to you by Drew Nieporent and his TriBeCa team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. • 211 W. Broadway, at Franklin St. (212-431-0700). (M)

★ Le Zinc

Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Wa tuck, you head two blocks south and two blocks ea to open a casual bistro—the perfect spot to unwi after a long night shaving truffles. The menu, a Fren framework embellished with Asian, Jewish, and Hu garian highlights, reads like the homespun work someone who's sown his wild *hautes*: charcuteri steak-frites, crispy duck wings, Grandma Gaby stuffed cabbage. A burger, even. And nothing over $1 • 139 Duane St. (212-513-0001). (I-M)

NL

NL claims to be the first Dutch restaurant to open Manhattan since Peter Stuyvesant's time. This may may not be true, but given the tepid reputation Dutc food has developed over the past 350 years, NL is minor revelation. The tiny storefront space looks lil some clean, modernist precinct of Amsterdam itsel The food's equally well packaged, especially an exot hare stew, and the herring tartare. • 169 Sullivan St. (21 387-8801). (M)

★ Nobu

There is not another experience like it in town. Nob Matsuhisa is a chef of such wondrous originality th nothing on his menu is merely as it reads. Each dis reinvents your definition of what it should taste lik Teensy oysters make your eyes pop. Bonito soothe the throat like sable. Seaweed sparkles. The fake trees aren't necessary. Two bites and you're in Eden. • 105 Hudson St. (212-219-0500). (M-E)

★ Pearl Oyster Bar

Milos may have a fish display as big as this joint's entire counter, but nothing can match this kitchen's preparatory skills. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

Pfiff

A friendly neighborhood spot and a good SoHo source to refuel after a shopping binge. Grilled sausage with

Photograph by Kenneth Chen.

ıstards and pickle relish; Vidalia onion-and-Mor-
ɜr-cheese tarts; ravioli stuffed with walnuts, chevre,
d raisins; and herb-crusted yellowfin tuna are a few
the tasty New American offerings. Bar and brunch
ɜnu too. • 35 Grand St. (212-334-6841). (M)

Pico

ıef John Villa (JUdson Grill) takes a new old-
ɔrld approach at Pico, his stylish Portuguese-in-
ired restaurant in an old Bazzini nut plant in
iBeCa. Proximity to the Hudson befits mostly
ıfood starters like steamed cockles with fava beans
d vinho verde while second courses like spit-roast-
l suckling pig with a citrus-and-honey glaze mar-
the rustic with the refined. The blue-and-gold
ılor scheme is not the work of a University of
ichigan grad but a tribute to Portugal's ubiquitous
lette. • 349 Greenwich St. (212-343-0700). (E)

Quartino

ll that separates this rustic Italian osteria and wine
ır from the South Street Seaport is a few short
ocks and one major mind-set. It's all about the
ɔod life, Italian-style, which of course involves
ine, served by the mini-carafe; delectable cured
eats and imported cheeses; pasta; pizza; strong
presso; and convivial conversation. But amazingly,
ɔ smoking. The owners may be Italian, but they're
so doctors. • 21 Peck Slip (212-349-4433). (I-M)

alaam Bombay

far cry from the curry canteens of 6th Street, this
ıdian restaurant is a good alternative to TriBeCa's
ıedley of French and Italian standbys. Marble floors
ıd a canopy above each table decorate the dining
ɔom. Regional specialties from all corners of the
ɔuntry include dahi batata poori from Bombay,
haman dhokla from Gujarat, and lamb pasanda
om Kashmir. • 317 Greenwich St. (212-226-9400). (M)

Snack

ɔon't be fooled by the name: this tiny SoHo store-
ont is a full-fledged restaurant. The emphasis is on
esh Greek salads and meze, like tzatziki and sko-
lalia, but the kitchen also turns out creative Greek-
ıspired sandwiches, roasted chicken, savory pastries stuffed with chicken and olives, and daily specials like pastitsio and braised lamb. And since this is New York and not Athens, you can scoop up your taramosalata with pita or have it slathered on a bagel from H & H. • 105 Thompson St. (212-925-1040). (I)

★ Vine

It will take a lot of duck confit with sweet-potato hash to make a village in the canyons of Wall Street. But the bold pioneers at Vine are game. Their bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-curried grilled shrimp. There's a quick-service café and grocery next door, and party space (plus extra seating) downstairs in the old bank vaults. • 25 Broad St. (212-344-8463). (E)

Windows on the World

Yes, tourists love it. But Michael Lomanaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream manages to steal some attention away from the main attraction, that spectacular view. Be sure to take advantage of the 60,000-bottle wine cellar. • 1 World Trade Center, 107th floor (212-524-7000). (E)

Below 14th Street, East

★ Cocina Cuzco

Γhis colorful room decorated with Incan pottery is
ɔonnected to the jungle-themed Lemongrass Grill
ıext door; they're both part of an empire that in-
ɔludes the Lemongrass Thai-food chain, plus assort-
ɘd Japanese, Korean, and Malaysian kitchens. But
here's no culinary confusion on this traditional Pe-
ruvian menu, which features seven kinds of seviche,
ıucculent rotisserie chicken, and varying degrees of
ɔeppery sauces. • 55 Ave. A (212-529-3469). (I) ($)

★ Il Buco

Clued-in regulars and the occasional celebrity chef
ɔonvene at this funky, cluttered antique shop-cum-restaurant to graze on Mediterranean appetizers and entrées that change nightly. (Don't get too attached to that venison with farro and honey-roasted plums.) Seafood is the kitchen's strength: grilled baby calamari in green-chili-cilantro oil, octopus carpaccio and cod croquettes are standouts. • 47 Bond St. (212-533-1932). (M)

Le Souk

On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and camel-skin chairs. A Tunisian chef oversees an evolving menu of assorted tajines and couscous, and meze like grilled octopus. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I-M) ($)

No. 9

The East Village has always been short on swank, and this low-lit, high-style restaurant and lounge hopes to remedy that deficit with dark maple furniture, cowhide booths, and a menu that aims high. The frisée salad wears a champagne-hazelnut vinaigrette. The Napoleon of tuna tartare is infused with sesame oil, soy sauce, and ginger, and Chilean sea bass is seared in orange marmalade. • 109 E. 9th St. (212-529-5333). (M-E)

Osso Buco

Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Prune

There's not a wrinkled plum in sigh. But chef Gabrielle Hamilton's childhood nickname indicates the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, American—as any place whose quirky bar menu includes Triscuits alongside serrano ham with fresh figs must be. The menu gives as prominent placement to vegetables like creamed corn and roasted beets as to the more entrée-ish capon on a savory garlic crouton, or the pastrami duck breast with a rye-flavored, fried-shallot omelet. • 54 E. 1st St. (212-677-6221). (M)

★ Strip House

The Glazier Group and chef David Walzog, the same team responsible for Michael Jordan's steakhouse and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M-E)

Below 14th Street, West

★ Casa

The focus in this family-run Brazilian restaurant is on presentation (clean, appetizing) and atmosphere (cool, downtown); the minimal space is in stark contrast to the stuffed-parrot ambience of midtown's Little Brazil. As elsewhere, the feijoada arrives requiring assembly: a cast-iron pot of soupy black beans studded with pork ribs, sausages, bacon, beef chuck, and dried beef, and a platter overflowing with orange segments, white rice, garlicky collard greens, and farofa (crumby cassava meal). Despite the heaviness of the dish, the whole production manages to retain a fresh, lively—dare one say healthy—flavor. • 72 Bedford Street (212-366-9410). ()

Chinghalle

The name of Mark Straussman's (Campagna) frenetic contribution to the meatpacking district means "wild boar" in Italian, although the spelling's been altered, presumably to attract a wider clientele. The menu mingles artful down-home Mulberry Street cooking with a few New Country favorites like St. Louis ribs. Stick to the mostly delicious Italian food (try the three-cheese pizza, and spaghetti alla Nonna). And try to secure one of the vintage Belgian train-car booths, to keep from getting trampled by

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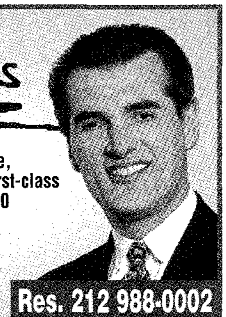
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Osso Buco is a good value: the family style portions, described as double size, are closer to triple. Osso Buco is much more of a casual neighborhood place...I saw more than a few couples stopping in after work to share a plate of pasta or veal. What's more family style, after all, than for everybody to eat the same meal?...
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all the bankers. • 50 Gansevoort St. (212-242-3200). (M)

★ Chow Bar
Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a cross-country consulting gig. Lucky for us, he's settled in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems ecstatic to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Da Silvano
Few of the fervent regulars—including the city's media, fashion, and art-world elite—seem to recall an Italian restaurant whose menu wasn't sopping in red sauce before Da Silvano. The roasted standing duck is crackling, the lamb tender and moist, the artichoke salad brash. And not an eggplant-parmigiana hero in sight. • 260 Sixth Ave. (212-982-2343). (M–E)

★ Javier
There may be no better chicken sandwich than the pressed pollo asado at this friendly café and takeout shop, a no-frills storefront where chef-owner Javier Martinez supplements his grandmother's Puerto Rican recipes with a limited menu of Latin-Caribbean classics. Also great are main dishes like tender roast pork (pernil) accompanied by deeply flavored beans and rice and daily specials like smoky white-bean soup and chorizo-flecked tortilla espanola. The coffee is strong and smooth, ideally drunk with a sweet, flaky quesito or a slice of coco-piña cake. • 70 Greenwich Ave. (212-929-7878). (I)

★ Peanut Butter & Co.
Smooth or chunky is only the beginning: Savor the sticky stuff 21 different ways at this kitschy café, where you're transported back to elementary school with one bite of "ants on a log," celery sticks slathered with the peanut butter of your choice and studded with raisins. Request your Elvis (grilled peanut butter, banana, honey, bacon) on whole wheat if you must, though we're certain the King would disapprove. • 240 Sullivan St. (212-677-3995). (I–M)

★ Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. • 344 W. 11th St. (212-352-2300). (M–E)

14th–42nd Streets, East Side

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Bar Demi
Verbena's Diane Forley named this twelve-seat wine shrine for its half-address and devotion to hard-to-find half-bottles. Then she challenged sommelier Aaron von Rock to match wines with her ever-so-dainty "tiers" of finger food. Order the Pinot Noir package, for instance, and share foie gras mousse, grilled baby lamb chops, and Von Rock's Pinot of choice. Or flex your own wine-pairing muscles and order à la carte. • 125 1/2 E. 17th St. (212-260-0900). (M)

★ Bolo
Spanish food doesn't possess the big flavors that have attracted so many Americans to southwestern fare, but chef Bobby Flay has the audacity and the skill to make it work. In a room that reminds you of Gaudí by way of Pee-wee Herman, items as modest-sounding as baby clams steamed in green-onion broth, tuna brushed with honey, and paella with saffron rice exhibit pure bravado. • 23 E. 22nd St. (212-228-2200). (E)

★ City Bakery
No one comes close to satisfying our grown-up snacking impulse. Heavenly tarts, perfectly textured cookies and brownies, lusciously tart lemonades, ultra-thick and creamy hot chocolate—even homemade marshmallows—beckon irresistibly from the counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata and the only salad bar we obsess over, plus a breakfast and lunch counter with its own separate menu, and dinner coming soon. • 22 E. 17th St. (212-366-1414). (I–M)

Commodore Grill at the Grand Hyatt Hotel
Commuters and business travelers can enter this formal hotel restaurant from Grand Central Terminal, for a quick drink or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M–E)

★ Fleur de Sel
Chef Cyril Renaud wanted his first restaurant to be a personal statement. So he hung his own watercolors, painted the menu covers, and named the place after the highly prized, hand-harvested sea salt that's native to Brittany, just like him. His $62 prix fixe menu is small and changes daily, so there's no telling when you might see that lobster-avocado salad or venison fillet with juniper berries and orange zest again. • 5 E. 20th St. (212-460-9100). (M–E)

Heartland Brewery
A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with crayfish-shrimp gumbo, a smoked-pork-loin Reuben, or steak au poivre. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave. at 51st St. (582-8244). (I–M)

Mi
A talented team of cooks with impressive-sounding résumés (Mercer Kitchen, Hatsuhana) and a menu including sushi, pad Thai, Malaysian spare ribs, and Korean bibimbop at this four-flavor pan-Asian restaurant. • 66 Madison Ave., nr. 27th St. (212-252-8888). (M–E)

★ Pipa
Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish. A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, which undergo subtle and delicious transformation here. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate sauce for dessert. Much more radical is the conversion of the old Parlour Café into a seductive Iberian oasis. • 38 E. 19th St. (212-677-2233). (M)

Rodeo Bar & Grill
This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted int bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

★ Tarabya
The Turkish restaurant formerly known as Gyrola While the kitchen still has a magic hand with me pide, kofte, and doner kebab, all references to Phi cheesesteaks and California burgers have vanished. weekends, a two-piece band with a charismatic sing in a purple suit draws a big, adoring, mostly Arme ian-American crowd, but early in the week things a slow. So go soon, and often—before this talent kitchen is forced to revive its California burger. • 3 Second Ave. (212-254-3200). (M–E)

Tavaru
With a tropical theme, finger foods like spicy cocon shrimp and an exotic name (after an isle in Fiji), the i land of Manhattan may seem far away. Dancing t four and nibbling on the signature andouille-topp pizza will also make you feel the heat. • 192 Third Ave (212-471-9807). (I–M)

★ Tocqueville
At the loveliest new mom and pop shop in town Marco Moreira and Jo-Ann Markovitzky have take what they've learned from a decade of catering an added to it all they couldn't do in someone else home. Their gently idiosyncratic nook will take abou twenty minutes to charm you. • 15 E. 15th St. (212-647 1515). (M–E)

★ Union Pacific
A dramatic otherworldly rain-forest setting is a fitting stage for wunderkind turned matinee idol Rocc DiSpirito's wildly inventive, wonderfully weird cook-

Photograph by Kenneth Chen.

Ask Gael

I used to love Aureole . . . will I still?

Curb that rampant neophilia and come back to **Aureole.** Almost two years ago, chef-*patro* Charlie Palmer brought on Gerry Hayden as his second. Slowly, Palmer let Hayden infiltrat the menu. And this week he crowned him executive chef. Citrus-marinated fluke with Ru by Red grapefruit and piquillo peppers is pure Hayden and a triumph. He revives the livel soba-noodle salad laced with yellowfin sashimi that I loved at Marguery Grill. Amazingl tender rock shrimp sit on a hill of avocado in a sea of gazpacho beside an oval of cumi foam you may or may not want to stir into a fabulous soup. Sirloin in a splendid duet wit wine-braised short ribs or truffle-crusted salmon (meticulously rare as asked) or chicke both moist and crackling with morels and potato gnocchi might follow on the $69 dinne Luscious asparagus risotto can't quite save the overcooked halibut in its silly asparagus sabayon blanket. Aureole's original pastry chef, Hayden says he will focus on deconstructing desserts and making them more American. For now, the fruit-and-sorbet plate with a slice of Mom's Jell-O mold is a refreshing climax. (34 East 61st Street; 212-319-1660.)

3. Sweet, small scallops nuzzled in their shells by obs of sea urchin with an essence of tomato, mus- d oil, mirin and black mustard. Halibut braised in ose fat with ginger jus and shallot cracklings. ango and papaya carpaccio with pineapple sher- t and candied cilantro. In less capable hands, mad lusions; in DiSpirito's, pure genius. • 111 E. 22nd St. 12-995-8500). (E)

ıe Water Club
ıis romantic spot overlooking the East River is a vorite for formal affairs, but even your average de- anding New York diner would be happy with the merican menu and the yacht-club setting. There's heavy emphasis on seafood like lobster and soft- ell crabs, and a massive Sunday brunch. Jackets ggested. • FDR Drive via 23rd St. (212-683-3333). (E)

4th–42nd Streets, West Side

pplebee's Neighborhood Grill & Bar
his national chain invades Manhattan's freshly rubbed and reinvented 42nd Street with an eager- -please, affordable menu heavy on burgers, steak, ıd fajitas. • 234 W. 42nd St. (212-391-7414). (I–M)

ugene
he muted light, the sensuous sink-in sofas, and ıe soft rosy sheen of an Art Deco Chinese carpet the lounge at this swanky supper club might ring out the Cary Grant and/or Carole Lombard you. And you won't want to sip your champagne nce you move into the dining room and taste sliv- rs of raw tuna mounded with spicy jicama kim- ıi. There's a retro wantonness in the richness of ıe warm lobster salad. If only the desserts were as ıemorable as the femmes fatales they're named or. • 27 W. 24th St. (212-245-2422). (E)

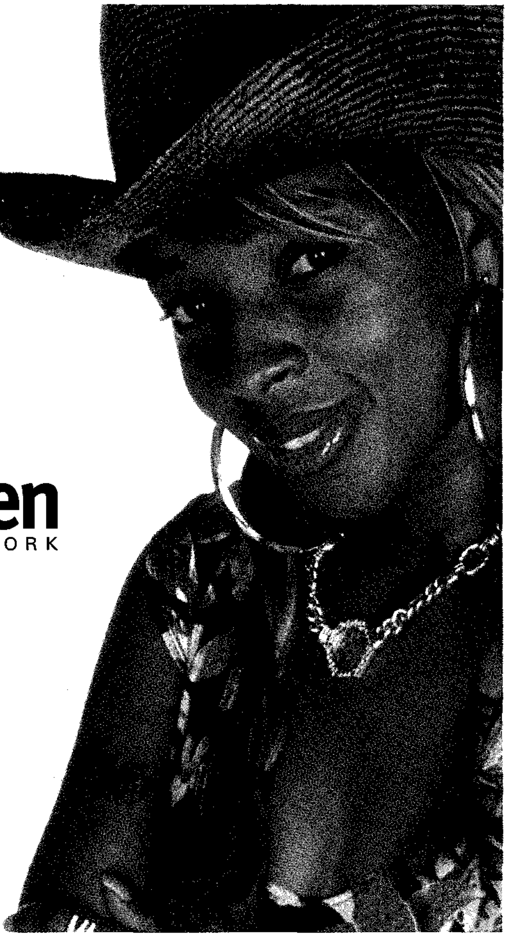
Mesa Grill
's a clumsy room. But just keep your head down nd don't stop eating—Bobby Flay's mastery of the picier things in life keeps getting more polished nd exciting. Ribs, tomato-tortilla soup, shrimp- nd-corn tamale, blue-corn-crusted snapper, and an-roasted rabbit are just sensational. Flay's gonna ope you in, and leave you hog-tied and smiling. • 02 Fifth Ave. (212-807-7400). (E)

)hm
ın all-in-one entertainment center offering din- ıer, dancing, and lounging on velvet furniture. Plus esame chicken tenders, Black Angus steak, and rilled salmon with lemon-caper beurre blanc. • 16 V. 22nd St. (212-229-2000). (M–E)

Periyali
This is the restaurant that first made diners aware hat there was more to Greek food than a leg of amb on a vertical spit. Periyali took the plates away rom Zorba and set them down in a room that ex- ıdes the quiet whitewashed, salt-air scented charm of mornings in Mykonos. And while other places ıave reduced the novelty of combining bouzouki nusic and class, Periyali's succulent baby chicken, unfussily grilled fish, and uncommonly light mous- aka can still surprise and beguile with their culti- vated polish. • 35 W. 20th St. (212-463-7890). (M–E)

★ The Red Cat
Not every artist is starving, and the ones with hearty ıppetites would do well to make this their home ıway from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork con- ribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. The quick saute of zucchini with toasted almonds is omething your mother would never have imag- ned—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

★ Sandwich Planet
Owner Will Brown got his start in the sandwich rade a dozen blocks north with his thriving Island Burgers and Shakes. At Planet, he reprises his boldly seasoned, lavishly garnished chicken churascos and hamburgers but also expands his Island oeuvre to include the kind of two-fisted retro sandwiches—Reubens, cheesesteaks, clubs, and croque-monsieurs—that have been displaced recently by wraps and other deviations. • 534 Ninth Ave., nr. 39th



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World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

Café Centro
A big, shiny brasserie-cum-café in the lobby of the MetLife Building; the joint is as fun and good as nonexpensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M)

Coldwaters
Lots of fresh, simply prepared seafood—steamers, softshell crabs, lobsters, and grilled shrimp and scallops—in a casual atmosphere. Every dinner comes with garlic bread and all the salad you can eat, nearly anytime you want to. Brunch is served daily, and the kitchen stays open until 3 A.M. • 988 Second Ave., at 52nd St. (212-888-2122). (M)

★ D'Artagnan, The Rotisserie
After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M–E)

★ Della Femina
It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in 212. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

La Mangeoire
A bit of Provence in midtown. This rustic French country restaurant featuring hearty fare like Mediterranean fish soup with rouille and rabbit fricassé in a mustard tarragon sauce is a boon for a neighborhood otherwise lacking in savoir fare. • 1008 Second Ave., nr. 53rd St. (212-759-7086). (M)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Monkey Bar
Many talented chefs have made their way through this kitchen, which, in its latest incarnation under new executive chef David Walzog, is looking back to its all-American roots with entrées like butter-poached Maine lobster, New York strip steak, and seasonal sides like sweet corn succotash and sugar snap peas. David Rockwell's swanky design and the monkey-muraled bar remain unchanged—plush in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oceana
You might call Rick Moonen a conservationist. He'll serve up dynamite renditions of swordfish and Chilean sea bass, then whisk them off the menu the moment the species nears extinction. But luckily, it's not so much about the raw materials as about his unique seasonings and flavor compositions: lobster ravioli in a tomato-basil broth, for instance. Or "everything" crusted tuna steak, inspired by the bagel. • 55 E. 54th St. (212-759-5941). (E)

★ Oyster Bar
Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of oysters. The sprawling subterranean space has the hustle-bustle of a cafeteria, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M–E)

★ Peacock Alley
In this cocoon of a dining room in the Waldorf Astoria, chef Laurent Gras—a disciple of Alain Ducasse—offers diners a chance to mix and match bite-size "courses" chosen from categories like Ocean and River, Field and Forest, and Farm. Or put yourself entirely in his hands with the "tête à tête" menu, each dish composed of just two ingredients achieving, in Gras's words, a "single clean note." • 301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E)

Rothmann's Steakhouse & Grill
A sophisticated steakhouse with something for everyone, from "Asian-fried calamari" and "West Coast chicken" to the $132 porterhouse for four. Carnivo are in good hands—those of Christopher Hollis, fre from Les Halles. • 3 E. 54th St. (212-319-5500). (E)

Smith & Wollensky
Urban cowboys herd together over big steaks wi knives to match at impresario Alan Stillman's signatu chophouse. The place has that landmark-steakho look—bare oak floors, a raffish air, and bustling wa ers wearing service stars. There's surf and turf aplen improvisations at lunch, and an enviable wine cellar 797 Third Ave., at 49th St. (212-753-1530). (M–E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spendi spree, but you can pretend to be at this posh hot restaurant. Chef Oliver Dudler's modern Fren menu changes seasonally, and incorporates to-be-e pected luxury ingredients like lobster (in a trio soups), foie gras (with red-onion compote), a poached Dover sole. The $50 prix fixe dinner is a (re ative) steal. • 700 Fifth Ave., at 55th St., in the Peninsu (212-903-3918). (M–E)

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils

make sure customers stay happy enough to sing alon with Jimmy Roselli on the jukebox. There's lusciou veal scallopini, aromatic spaghetti with clams, a ra bar upstairs, and best of all, 136 seats. So, if you sti can't get into Rao's—Junior's father's legenda celebrity hangout—now you don't have to. • 249 W 49th St. (212-582-0460). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who lov them. At a time when steakhouses were famous fo rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, wher cigars prevail, but the dining room is devoted entire to the consumption of prime aged beef and steakhous standards. • 123 W. 52nd St. (212-581-8888). (E)

Benihana
Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there wer the tableside cooking shows that are still the mai draw at this teppanyaki steakhouse. Kids, of course love it. • 47 W. 56th St. (212-581-0930). (E)

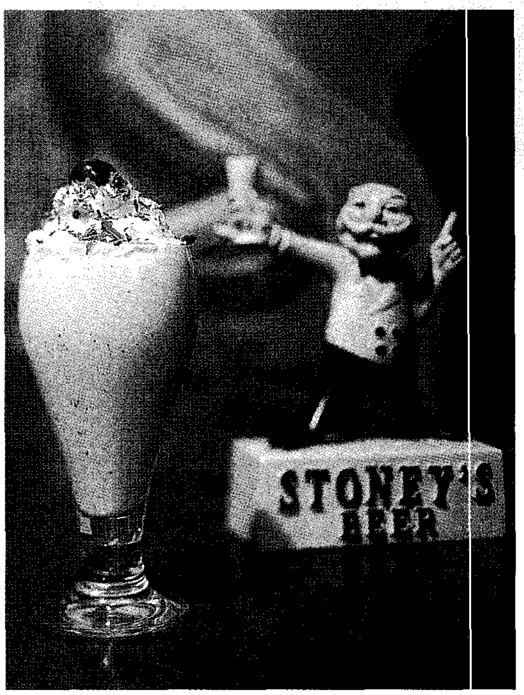
Bombay Palace
This newly refurbished, elegant Indian restaurant ha been serving its refined tandoori prawns, lamb kandhari, and chicken kashmiri in midtown for years. Tr the excellent breads. • 30 W. 52nd St. (212-541-7777). (M

★ Christer's
No, Swedish food isn't all about salmon. But we'd b disconsolate if Christer Larsson ever stopped servin his archetypical oak-board-baked filet. And even though he acquits himself well with the compulsor gravlax and herring, he's a gifted cook who borrow freely from other culinary styles. The cozy décor, on the other hand, is David Rockwell's riff on a Scandi-

Object of Desire

Wort and All

Just as you wouldn't head to Häagen-Dazs for a frosty mug of ale, you might not expect to find a sensational milkshake at a brewpub. But Heartland Brewery & Cho House's **malted barley milkshake**, offered on the dessert menu, is worth suffering raised eyebrow or two from your neighbors at the bar. Exceptionally malty (as yo might expect), the concoction is mad from malted-milk-ball ice cream and th brewery's own wort, or the filtered liqui that remains after steeping dried malt i water. Ask for yours in a dirty glass. (12 West 43rd Street; 646-366-0235.)



Photograph by Kenneth Chen.

ian hunting lodge, with copper fish "scales," a wing fireplace, rough-hewn walls, and ırimekko colors. • 145 W. 55th St. (212-974-7224).

:é

ıbassador of beef Alan Stillman cops a French ent at this soaring midtown steakhouse known its wine dinners. Meat is just the hard core of menu, a document that also includes panısted salmon "choucroute," grilled chicken rguez sausage, and desserts big enough for two more to share. For more casual dining, try the té Grill next door. • 120 W. 51st St. (212-956-)0). (M-E)

Esca

mewhere in between overseeing Babbo and Lu-, taping his show, and just basking in his own glo- Mario Batali has found time to earn another stronomic gold star. At Esca, the overachiever in orange clogs, partner Joe Bastianich, and chef ıvid Pasternack do for Southern Italian seafood ıat Le Bernardin has done for French: The ured concrete bar with a built-in conduit for ice d oysters is inspired; crudo (think Italian sashimi) incredibly fresh and of the highest quality; pastas e spaghetti with fresh chiles, mint, and a oneund lobster are irresistible. And the whole fish r two, roasted in a sea-salt crust is a riveting perrmance worthy of the theater-district locale. •)2 W. 43rd St. (212-564-7272). (M-E)

hnnie's Italian

his old-world Italian restaurant has been a midwn fixture for over four decades. The menu runs e gamut from basic pastas to chicken, veal, and afood dishes; the $14.95 dinner special is a parcularly good deal. • 135 W. 45th St. (212-869-5565). -M)

Veranda

orthern Italian food. A popular theater district ot offering generous portions of fish, seafood, al chops, and pasta and brunch on weekends. ee parking (with dinner) from 5 P.M. to 1 A.M. • 3 W. 47th St. (212-391-0905). (M)

lartini's

onvenient for pre- and post-theater dining, with buzzing sidewalk café and rustic homemade pass, charcoal-grilled seafood, and, of course, multie variations of the house drink. • 810 Seventh Ave., 53rd St. (212-767-1717). (M)

alio

ylish midtown duplex, with a famous groundoor muraled bar depicting the Palio race and eleınt preparations of Italian dishes like sliced pheasıt on salad with white truffles, and monkfish ravili with asparagus and fresh tomato. Jacket quired. • 151 W. 51st St. (212-245-4850). (E)

andolph's

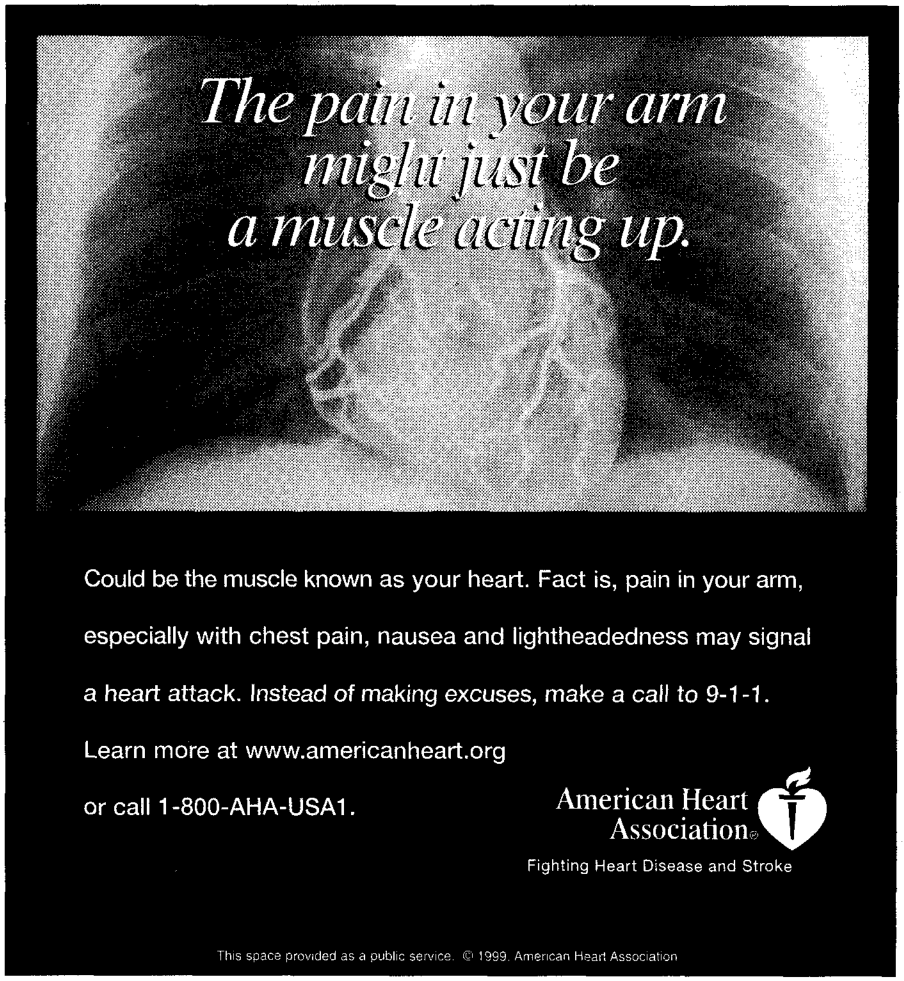
Ioused in the Warwick Hotel—which William andolph Hearst built for his mistress, Marion avies—this cozy restaurant and lounge has a lush, ld-world feel and an eclectic menu, from dim sum a filet mignon sandwich. • 65 W. 54th St. (212-47-2700). (M-E)

Rinconcito Peruano

he seviche at this Peruvian Hell's Kitchen hole-ı-the-wall is sublime: tidbits of sea bass, whole ırimp, and squid in an expert lime-juice marinade edolent of garlic, ginger, red onion, cilantro, and epper. And the caliber of the seviche augurs well or the rest of the menu, which shrinks considerbly during the week. (Go on Saturday.) Don't ave without ordering something yellow—one of ıose national specialties suffused with spicy, ıarigold-yellow aji pepper sauce. • 803 Ninth Avnue, at 53rd Street (212-333-5685). () ($)

t. Andrews

n what might be New York's only full-fledged cottish restaurant, the bartenders wear kilts, the cotch is single-malt, and the décor revolves around ictures of famous golf courses. The hearty steaknd-seafood menu features rack of lamb and brook rout stuffed with crabmeat and Irish oatmeal in a cotch-whiskey sauce. • 120 W. 44th St. (212-840-413). (I-M)



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Trattoria Dopo Teatro

Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties like braised baby octopus with red peppers and onions and tagliolini with lemon zest and vodka. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

'21' Club

You no longer need to wear a necktie at lunch, and chef Erik Blauberg has slightly modernized the country-club-classic menu—try the foie gras with figs and pomegranate and the crispy black sea bass with champagne sauce. But the tablecloths at this famous Prohibition-era speakeasy are still red and white, toys still hang from the ceiling, Nixon's wine is still in the vaults, and the crowd doesn't have anything against neckties. • 21 W. 52nd St. (212-582-7200). (E)

Utsav Festive India

The bar is located at street level while the contemporary dining room is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs only $12.95, and à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

57th–60th Streets

★ Felidia

In between writing cookbooks and taping segments of her TV show, Lidia Bastianich, the matriarch of the clan responsible in part for Lupa, Esca, and Becco, oversees this elegant bastion of Italian cooking. But chef Fortunato Nicotra deserves credit: Sauces are lighter, pastas still wonderful, and entrees get deftly tweaked. The wine list always impresses, and olive oil connoisseurs can spring for a $7 tasting. • 243 E. 58th St. (212-758-1479). (E)

Gabriel's Bar & Restaurant

Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M-E)

Hudson Cafeteria

Think of Hudson Cafeteria as a community center for the privileged. And while the food tries to be more ambitious than that of its downtown counterpart, Canteen, the stuff that makes the surprisingly diverse customers happiest is beef stew, macaroni and cheese (without the foie gras), and a banana split. It's become very canny to claim discomfort with comfort food, but those eating it here want more and couldn't care less. • 356 W. 58th St. (212-554-6500). (M-E)

The Manhattan Ocean Club

Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

ONEc.p.s.

Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ Shelly's New York

The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M-E)

☆ Teodora

This gracious, two-storied midtown oasis distinguishes itself with specialties from Emilia-Romagna, like piadina topped with salami or broccoli rabe. Two unusual takes on chicken soup feature delicate dumplings stuffed with veal or bread crumbs and Parmesan. And the lasagne is a fine example of the meat-and-pasta casserole before it was infiltrated by vegetables, seafood, and every other misguided newfangled variation. • 141 E. 57th St. (212-826-7101). (M)

Above 60th Street, East Side

The Boathouse in Central Park

Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and ParkDrive N. (212-517-2233). (M-E)

★ Daniel

Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like sweetbreads without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. His chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

Mark's

Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Nino's

Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe

A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ Payard Patisserie & Bistro

You'll never shiver and blush the way François Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave., nr. 73rd St. (212-717-5252). (M-E)

★ The Post House

How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

★ Taco Taco

We're still a long way from East L.A., but at least now, thanks to those mobile taquerias and perambulating tamale vendors, we know the difference between a real taco and a fake one. The real thing can be had a half-block north of Elaine's at this colorful little storefront. A popular place for families (every other party seems to have a stroller in tow), Taco Taco does a nice job with all the standards, but the tacos (two for $4.85), in particular, are exceptional. • 1726 Second Avenue, near 89th Street (212-289-8226). () ($)

Trata

With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dram alternative to Estiatorio Milos, where the chef used work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (

Above 60th Street, West Side

☆ Avenue Bistro

Linger over a scrambled-eggs-and-apple-panc breakfast or come for dinner, when the pastry coun becomes a wine bar, and the menu shifts to sophis cated French-American fare like sweetbreads, foie g terrine, and crisp roast duckling. Chef-owner Sc Campbell is justly proud of his creamy Valrhona chocolate, which he freezes into ice cream in the su mer, and he's shrewdly responded to the neighb hood's demographics by concocting his own line baby food. • 520 Columbus Ave., at 85th St. (212-5 3194). (M)

☆ Jean Georges

Are you ready for an amazing evening that is n about you? Nothing and no one at Jean Georges ste center stage from the wondrous creations of Jea Georges Vongerichten. If you're okay with such divi supplication, prepare to be open-mouthed whene you're not chewing. Nothing you encounter will f to dazzle, from the simplest dish of asparagus a morels au jus to the unexpected combo of swee breads en cocotte with ginger and licorice. • 1 Cent Park West (212-299-3900). (E)

River

The *faux*-tropical atmosphere provides a serene bac ground for the familiar assortment of Vietnamese a Thai dishes. Standouts include chicken satay; pad Th spicy coconut chicken soup; and marinated beef wi garlic, ginger, and plum sauce. • 345 Amsterdam Ave., 76th St. (212-579-1888). (M)

Sapphire Indian Cuisine

A couple of partners from TriBeCa's Salaam Bomb have brought regional Indian cuisine to Columb Circle. The prix fixe lunch buffet is a bargain, and the trendy territories (Goa, Gujarat) are well-repr sented. • 1845 Broadway, nr. 61st St. (212-245-4444). (

Brooklyn

★ Convivium

Communal farmhouse tables, candlelight, and rust iron farm implements on the wall conspire to crea an old-world ambience—that, and the untranslat Mediterranean menu, which changes often, and i corporates dishes from Italy, Spain, and Portugal. T whole grilled fish, the seafood couscous, and the pa tas are highly recommended, so make every effort n to OD on the appetizers. • 68 Fifth Ave., nr. St. Marks P Brooklyn (718-857-1833). (M)

Queens

★ Nick's Pizza

Nick's light, fragrant, superbly charred crusts contra beautifully with creamy fresh mozzarella—melted b not boiled over—and bright tomato sauce and basi No wood, no brick, no coal—how does Nick achieve pizza greatness with a conventional gas ove The mystery is part of the allure. That, and a wine li that goes beyond the basic pizzeria house red an white, plus killer cannoli that will change forever yo perception of the Mulberry Street staple. • 108-26 A can Ave., Forest Hills (718-263-1126). (I-M)

Westchester

Equus

No ordinary hotel restaurant, this one is housed within a 100-year-old castle with Hudson River view Dinner is a $58 prix fixe, and offers such contemporary French fare as terrine of foie gras with Calvado pan-roasted wild striped bass with corn ravioli, an medallions of venison with red cabbage and root-vegetable cakes. Jacket required. • 400 Benedict Ave. (914 631-1980). (E)

Classical & Dance

Edited by Alicia Zuckerman

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Classical Music

Mostly Mozart

Vega String Quartet
Makes its festival debut with three one-hour Haydn prelude concerts. 8/20–8/22 at 6. • Walter Reade Theater, Lincoln Center (212-721-6500); $15.

Emanuel Ax, piano
Joins the Mostly Mozart Festival Orchestra for Mozart's Piano Concerto No. 22. The all-Mozart program continues with the Requiem, featuring the Dessoff Choirs and soloists Ute Selbig, Florence Quivar, Michael Schade, and Richard Zeller. 8/20–8/21 at 8. • Avery Fisher Hall, Lincoln Center (212-721-6500); $28–$48.

Tokyo String Quartet
Performs Mozart's Adagio and Fugue, Beethoven's String Quintet in E-flat, and Schubert's Quintet in A for Piano and Strings (*Trout*), with pianist John Browning and bass Leigh Mesh. 8/23 at 8. • Avery Fisher Hall, Lincoln Center (212-721-6500); $22–$42.

Alicia de Larrocha, piano
Two closing-night performances feature De Larrocha in Mozart's Piano Concerto No. 23 and the festival orchestra in Symphonies Nos. 35 and 41. 8/24–8/25 at 8. • Avery Fisher Hall, Lincoln Center (212-721-6500); $28–$48.

Other Events

"Non Sequitur Festival 2001"
Composers Collaborative, Inc., paired up five composers with five poets for its fourth annual festival, guest-curated and emceed by slam artist Regie Cabico. The theme of this year's five world premieres is magic. 8/20–8/22 at 8. • Clark Studio Theater, Lincoln Center (212-663-1967); $15–$20.

Locrian Chamber Players
Performs works less than ten years old, including compositions by Ligeti, David Macbride, and Jo Kondo. 8/23 at 8. • Riverside Church, tenth floor performance space, 91 Claremont Ave., one block west of Broadway, between 120th and 122nd Sts. (718-458-4864); free.

"Vive la France!"
Lunchtime chamber music series continues with Ibert's *Interludes*, Jolivet's *Pastorales de Noel*, Debussy's Sonata for flute, viola, and harp, and Roussel's *Serenade*. 8/23 at 1. • Trinity Church, St. Paul's Chapel, corner of Broadway and Wall St. (212-602-0768); free.

Bargemusic
Chamber music in a floating concert hall offers Mozart's Divertimento in E-flat and Dvořák's Piano Quartet in E-flat, 8/23 at 7:30 and 8/26 at 4; sonatas by Debussy, Brahms, and Beethoven, and O. Zehavi's *Sea Gull*, 8/24–8/25 at 7:30. • Fulton Ferry Landing, next to Brooklyn Bridge (718-624-2083); $27.

"Lincoln Center Out-of-Doors"
Presents "Chamber Music of the World" with Japanese pianist Chitose Okashiro. 8/24 at 6:30. • North Plaza, Lincoln Center (212-875-5108); free.

"MoMA's Summergarden Concerts"
Final concert of the series includes string quartets from around the world: Alejandro Iglesias-Rossi's *Khipus II*, Betty Olivero's *Zeks Yiddische Lider un Tantz* (from Music for "The Golem"), Dmitri Yanov-Yanovsky's *Chang Music IV*, and Alberto Ginastera's String Quartet No. 1. 8/24–8/25 at 6. • Bryant Park, Sixth Ave. between 40th and 42nd Sts. (212-708-9491); free.

"Twilight Series"
A quintet made up of members of the Queens Symphony Orchestra plays classic American and Broadway favorites. 8/24 at 7, George U. Harvey Park. (Rain date: 8/25 at 5.) American Concert Band presents repertoire from Broadway, the movies, and other classics. 8/26 at 6, MacNeil Park. (Rain site: Poppenhusen Institute.) • George U. Harvey Park, off Whitestone Expwy. at 20th Ave., Queens; MacNeil Park, College Point, Queens (718-463-7700); free.

St. Bartholomew's Choir
Minus the women, perform Maurice Duruflé's *Messe "Cum Jubilo"* for baritone chorus, orchestra (St. Bartholomew's) and organ. 8/26 at 11. • St. Bartholomew's Church, 109 E. 50th St. (212-378-0200); free.

Opera

"Lincoln Center Out-of-Doors Festival"
The Chinese American Arts Council presents Alan Chow and the Yue Chinese Opera Theater in *The Dream of the Red Chamber*. 8/21 at 5. • Josie Robertson Plaza, Lincoln Center (212-875-5108); free.

Dance

"Lincoln Center Out-of-Doors Festival"
Final week includes American Indian Dance Theatre, 8/21 at 8, and New York City tap group Rhythm and Romance, 8/22 at 5:30. • Various outdoor locations, Lincoln Center (212-875-5108); free.

"New York International Fringe Festival"
Fifth year of experimental performance comes to a close with: Macduffie/Jones performance's *The Snow Queen* adapted from the Hans Christian Andersen tale and employing aerial Performance; Contemporary Dance Theatre's *The Ladies Room*, a journey through women's identities; Heston/Richardson Dance Theatre's *B$LL*, a dance-theater-technology piece examining the impact of Bill Gates; and far too many more to list here. Call for details, or visit www.fringenyc.org. 8/20–8/26. • Various Lower East Side venues (212-420-8877); free–$12.

Strike Anywhere Improvisational Theatre Ensemble
Finding One is a new multimedia work inspired by Herman Hesse's *Siddhartha* about a woman's search for meaning in the modern world, set to live jazz. 8/13–8/26. Times vary. • St. Clement's Church, 423 W. 46th St. (212-501-4542); $15.

"The 20th Annual Downtown Dance Festival"
Battery Dance Company presents ten companies in a week of free outdoor performances. Festival kicks off with Kids' Café Festival, Janavak Folk Ensemble from India, and Ring O'Bells Morris Dance. 8/26 from 2 to 5. • Battery Park, the Great Lawn (212-219-3910); free.

Opening

The New Show

If the summer's musical offerings have left you feeling like you've heard it all before, look to the **Locrian Chamber Players**. The six-year-old ensemble plays only works that are less than a decade old, like the Sonata for Solo Viola by György Ligeti (pronounced "lickety"), which is on Locrian's August 23 program at Riverside Church. To give you an idea of how the Hungarian composer operates, his 1962 *Poème Symphonique* calls for 100 metronomes and nothing else. Locrian will also play David Macbride's *Timing*—more metronomes? No, just two percussionists—and the U.S. premieres of Japanese composer Jo Kondo's *Three Songs of the Elderberry Tree* for violin and percussion and the aptly timed *Short Summer Dance* for solo piano. The ensemble dedicated to fringe music has made its way onto the mainstream scene, too, playing with the New York Philharmonic, the Metropolitan Opera Orchestra, and the American Composers Orchestra. (See "Classical Music.") A.Z.

Photograph by John Lawson.

cue

Nightlife

Edited by Ethan Brow

Concerts

98 Degrees
8/22 at 7:30. • Jones Beach Theater, Wantagh, Long Island (212-307-7171). $25, $35.

Janet Jackson
8/22 at 8. • Madison Square Garden, Seventh Ave. and 34th St. (212-307-771). $45.75-$128.25.

Matchbox 20
With Train. 8/24 at 7. • Jones Beach Theater, Wantagh, Long Island (212-307-7171). $26.50-$50.75.

Maxwell
8/20 at the Beacon Theatre; 8/24 at City Center; 8/25 at the Theatre at Madison Square Garden. 8/20, 8/24, and 8/25 shows with Alicia Keys opening. All shows begin at 8. • Beacon Theatre, Broadway and 74th St., $37.50–$75; City Center, 131 W. 55th St.; The Theatre at Madison Square Garden, Seventh Ave. and 34th St., $38–$78. Tickets for all shows except for City Center can be purchased by phone (212-307-7171).

Small Stages

B.B. King Blues Club & Grill
8/21: Buddy Holly's Crickets. 8/22: Angelique Kidjo. 8/23: Nils Lofgren. 8/24–8/25: Little Feat. • 243 W. 42nd St. (212-997-4144).

Bottom Line
8/23: The music of Frank Zappa performed by the Ed Palermo Big Band. 8/24: Kate and Anna McGariggle. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
8/21: Grant Lee Phillips; Mike Doughty. 8/24–8/25: Luna. • 6 Delancey St. (212-533-2111).

"Celtic Nights"
Free Celtic-music concert series outside the World Trade Center. All performances begin at 6. 8/21: The Prodigals. • World Trade Center, enter at Church and Dey Streets (212-995-1898). Free.

Central Park SummerStage
8/20: Lyle Lovett. Tickets are $30 (general admission) and $45 (bleachers) • Rumsey Playfield, 72nd St. at mid-park (no phone; for more information, go to www.summerstage.com).

"City Folk With WFUV FM"
Free outdoor concerts in front of the Twin Towers, Wednesdays from 6 to 8. 8/22: Janis Ian. • One World Trade Center (212-435-4170). Free.

Fez
Thursdays: Mingus Band Band. 8/21: Tracy Spuehler; Dan Bern. 8/22: Readings from J. T. LeRoy's new book. 8/24: "Secret Cinema" presents "Exotica Films III: Music & More." 8/27: Melissa Birch; Amanda Wildefyre; the Wau-Wau Sisters. • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
8/23–8/24: Squarepusher; Plaid. 8/25: Baaba Maal. • 17 Irving Pl. (212-777-6800).

Knitting Factory
8/20: Alchemy Jones; A Girl Called Eddy. 8/21: His Name Is Alive; Slumber Party; Flashpaper. 8/22: Queen Esther; Kelvynator. 8/23: Text of Light. 8/24: Robert Creeley; David Torn; Steve Swallow. 8/25: James Blood Ulmer's Blues & Dialogue Project. 8/26: Songs: Ohia. 8/27: Daevid Allen's University of Errors. • 74 Leonard St. (212-219-3055). $.

Makor
8/23: Lila Downs. • 35 W. 67 St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Fridays: Adam Roth. Tuesdays: "Popcorn Tuesdays." • 99 Ave. B (212-982-2511).

Maxwell's
8/22: Antigone Rising; the Slumber Party; Marianne Nowottny. 8/23: Bellvue; High Speed Chase; Slushpuppy; This Afternoon. 8/24: Ex Models; the Ankles. 8/25: Blue Channel; Ambulance. 8/27: Michelle Shocked. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
8/23: Skyrocket; Longwave; the Red King. 8/24: Peter Salett; Rusty Truck. 8/25: Interpol; Stereobate; Timo Ellis Band. 8/26: AM/FM. • 217 E. Houston St. (212-260-4700).

Rodeo Bar
8/21: Tandy. 8/22: Jack Grace. 8/23: The Hangdogs. 8/24: Kid Rocker. 8/25: King Memphis. 8/26: The Flying Neutrinos. 8/27: Western Caravan. • 375 Thi Ave., at 27th St. (212-683-6500).

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S.O.B.'s
8/21: Nadine Sutherland. 8/22–8/23: Gato Barbieri. 204 Varick St. (212-243-4940).

"Summer Hits at Twin Towers"
Free concerts outside the World Trade Center. Tue days at noon. 8/21: Jay Siegel and the Tokens. • 21 435-4170.

The Village Underground
8/22: Paul Ruderman Band. 8/23: Michelle Shocke 8/24–8/25: "Cavestomp!" presents: The Pretty Thing the Headless Horsemen. • 130 W. 3rd St. (212-777-7745

Wetlands
8/20: Jason Crosby and Friends. 8/22: Good Rid dance. 8/23: Robert Randolph. 8/24: Reggie and th Full Effect. 8/25: Deep Banana Blackout. 8/26: Leftover Crack. • 161 Hudson St. (212-386-3600). $.

Clubs

"Alizé Cruise to Passion Dance Party"
Fridays, 7 and 10; Saturdays at 10. 8/24: Mike Cruz 8/25: Louielou. • Pier 16, South Street Seaport (212-630 8888). $20.

Baktun
The first Friday of every month: Rotating house music D.J.'s spin at "Confusion." Second Friday Long-running house party "Bang the Party" wit Lorie and E-Man. Third Friday: Eclectic dance music with D.J. Wayne Pate at "Soularium." Fourth Friday: Icelandic promoters Holmar and A. Gram's super-cool "N'Ice." Saturdays: drum 'n' bass at "Direc Drive." Tuesdays: House great Tony Humphries Thursdays: Deep house with D.J. Jamyz Nylon. • 41 W. 14th St. (212-206-1590).

Centro-Fly
Tuesdays: "Sparkle City," with D.J.'s Mark Ronson an Q-Tip spinning hip-hop and eclectic grooves Wednesdays: "Dance Ritual" with "Little" Louie Vega Thursdays: "Subliminal Sessions," with D.J. Erick Morillo and big-name special guests. Fridays: "GBH" hosts some of the more adventurous nights at the clu with D.J.'s like Ashley Beedle and Marshall Jefferson Saturdays: Energetic house and big beat with "Plant" in the Pinky Room, Chez Music honcho Neil Aline hosts "We and the Music." 8/23: Juan Atkins vs Todd Terry. 8/24: MYNYC Project; Jazzy Nice 8/25: Charles Feelgood; Matthias Heilbronn MKL; Osunlade. • 45 W. 21st St. (212-803-7859).

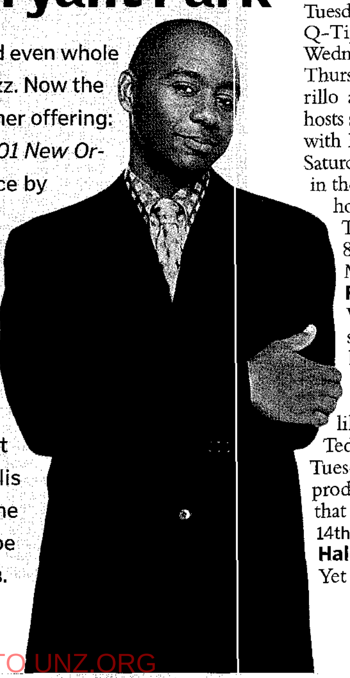
Filter 14
Very quietly (and with almost no promotion t speak of) this meatpacking-district nightspo has become a favorite of the dance-music cognoscenti thanks to its bangin', deep-house-oriented Friday nights (which have seen the likes of David Morales, Tony Humphries, and Teddy Douglas on the turntables), as well as its Tuesday-night party with legendary dance-music producer turned tech-trance icon Satoshi Tomiie that goes into the wee hours of the night. • 432 W. 14th St. (212-366-5680).

Halcyon
Yet another excellent, unpretentious outer-bor-

Jazz

Bourbon Street Meets Bryant Park

This summer has seen a slew of festivals, retrospectives, and even whole concert series dedicated to subgenres as specific as Latin jazz. Now the arts-oriented cable-TV network Trio has concocted yet another offering: a free outdoor screening of the concert film *The Best of 2001 New Orleans Jazz & Heritage Festival* followed by a live performance by **Branford Marsalis** (pictured). "I guess they chose me because I'm a New Orleans native, even though I'm twenty years removed from the city," says the saxophonist and bandleader. "But I guess you bring home wherever you go." Marsalis's birthplace isn't the only reason he's headlining the event, which takes place at Bryant Park on August 22. "I think what Trio is doing is really intelligent, and I want to support anything that's intelligent because it's tough out there for things that aren't pop-culture-oriented," Marsalis says. "I've always said that if I did a TV show, it would be the greatest show that anyone has ever seen—and it would be off the air in two weeks." E.B.



Photograph by Kwaku Alston.

ugh nightspot with an eclectically minded lineup f house, drum 'n' bass, and electronica. Sundays: eep house in the afternoon with "Hangover elper." Mondays: D.J.'s spin with films that in- pired them playing in the background at "Adhe- ve." 8/6: D.J. Spinna plays with classic footage om "Soul Train." Wednesdays: "THC: Tech-House onnection." Thursdays: D.J. Ray Velasquez spins lectronica, soul, and bossa nova at "Balanco Azul." ridays: Drum 'n' bass and two-step at "Acupunc- ure: Therapy With Needles." Saturdays: Rotating ouse-music parties like "Underground Railroad" nd "Rollercone." • 227 Smith St., Brooklyn (718- 60-WAXY).

he Roxy

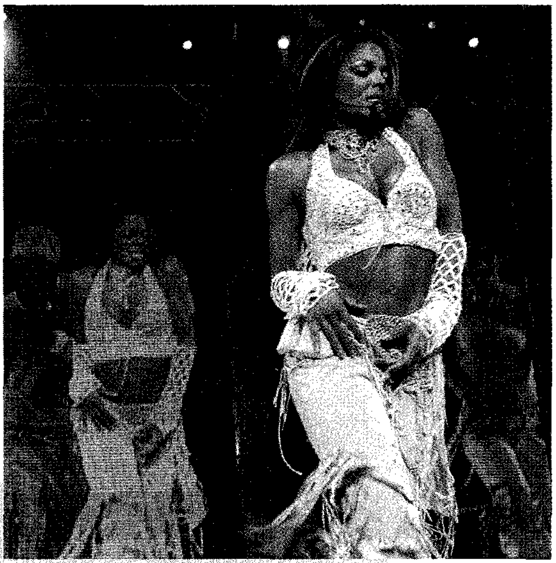
ridays: Yet another "New Roxy," but this time the lub has taken seriously the city's desperate need for pots where you can actually dance to D.J.'s. Upstairs n the "Skybox," Foundation-crew D.J.'s Kimyon and ich Borque spin techno. On the main floor, super- tar D.J.'s spin everything from progressive house to rance. 8/24: Scott Hardkiss; Robbie Hardkiss; Gavin ardkiss. Saturdays: The Chelsea boys dance all night o a rotating set of house D.J.'s. • 515 W. 18th St. (212- 27-0404). $.

hine

This downtown spot is now host to excellent, enthu- iastically received D.J.-oriented nights as well as up- nd-coming rock and dance acts. Tuesdays: Brazilian nusic with Ze Luis. Thursdays: The gloriously great J. Ron Trent and special guests like Phil Asher and orman Jay. Fridays: House, techno, and trance D.J.'s nite for "Touch." Saturdays: "The Show" with D.J. Big Ben. • 285 W. Broadway (212-941-0900).

Spa

The health-and-wellness theme (white walls, bath- ooms designed to look like saunas) is thankfully mostly unobtrusive, and the crowd is thankfully not excessively chic. Spa promoter Steven Lewis maintains the kind of balance between office *zhlubs*, club kids, and A-listers he pulled off so nicely in the early days of the now defunct Life. Wednesdays: rock and roll spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra" featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Over-dressed Euros line up for "Jet Set" with D.J. Eric La-Peau. • 76 E. 13th St. (212-388-1060).



Performance

Jackson Heights

When it comes to big-concert spectacle, it's been a pretty disappointing summer. (Blame the recession, perhaps?) But for **Janet Jackson** (pictured), spectacle is the only way to go: Even more than Madonna—who at least logged some dues-paying time at Danceteria—Jackson developed her sometimes great, sometimes mediocre career almost solely via MTV. And if that sounds like a particularly soulless victory, just wait until Britney Spears gets the icon treatment. (See "Concerts.")

Photograph by Jason Millstein/ILLume Photography/ImageDirect.

Vinyl

Still strong as ever, thanks to a troika of the city's best dance parties—"Be Yourself," "Shelter," and "Body & Soul." Fridays: "Be Yourself" with progressive house maestro D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the legendary afternoon party "Body & Soul." Thankfully, the crowd has thinned a bit lately, leaving plenty of room for dancing. • 6 Hubert St. (212-343-1379).

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised.

$ = cash only.

Jazz

Birdland

Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Tito Puente Orchestra. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: 5:30 to 7:30, David Ostwald's Louis Armstrong Centennial Band; at 9 and 11, the Famous Duke Ellington Orchestra. Wednesdays: Cab Calloway Orchestra. 8/22–8/23: Bucky Pizzarelli. • 315 W. 44th St. (212-581-3080).

Blue Note

With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 8/21–8/26: Mal Waldron Trio; Benny Green. • 131 W. 3rd St. (212-475-8592).

Cajun

A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. • 129 Eighth Ave., at 16th St. (212-691-6174).

City Hall

Fridays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. • 131 Duane St. (212-227-7777).

Guggenheim Museum

Fridays and Saturdays in August: "Worldbeat Jazz" with composer and acoustic bassist Joel Forbes. • 1071 Fifth Ave., at 88th St. (212-423-3500). Free, with museum admission. Performances begin at five.

Iridium

Formidable jazz comers and the occasional legend grace this legendary jazz spot, now at a new location in midtown. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 8/21–8/26: Bobby Hutcherson Quintet with Stefon Harris. • 1650 Broadway, at 51st St. (212-582-2121).

"Jazz Salon"

Intimate jazz performances in a loft setting. Admission includes open wine, beer, and soft-drink bar. 8/20: Peter Bernstein with Dena DeRose. • 177 Prince St. (1-800-730-6992). $40.

Red Blazer

Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center

The Rose Center is open until 8:45 P.M. Suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. Performances take place every Friday from 5:45 to 6:45. 8/24: Wessell "Warmdaddy" Anderson Quartet. • American Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Small's

Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St (212-929-7565).

Smoke

A great jazz lounge with low cover to boot. 8/20: Larry Goldings Trio. 8/21: Hammond B3 Organ Grooves. 8/22: Hot Pants Funk Sextet Plus One. 8/23: Mark Soskin Quartet. 8/24–8/25: Eddie Henderson Quartet. 8/26: Chris Washburne and the Syotos. 8/27: Jam Session with Richard Farnsworth. • 2751 Broadway, at 105th St. (212-864-6662).

Tonic

Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 8/20: Tom Halter Quartet with Joe & Mat Maneri. • 107 Norfolk St. (212-358-7503). $.

"Trio" Presents: "The Best of the 2001 New Orleans Jazz and Heritage Festival"

8/22 at 7:30. Film screening with free performance by the Branford Marsalis Quartet afterward. • Bryant Park is situated behind the New York Public Library in midtown Manhattan, between 40th and 42nd Sts. and Fifth and Sixth Aves. (no phone). Free.

Up Over Jazz Cafe

8/24: Stephanie Rice Quartet. 8/25: William Spaulding Quintet. • Up Over Jazz Cafe, 351 Flatbush Ave., Brooklyn (718-398-5413).

Village Vanguard

Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 8/21–8/26: Paul Motian; Bill Frissell; Joe Lovano. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Boston Comedy Club

Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30 P.M.; Fri.–Sat. at 8,10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines on Broadway

In Times Square, just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by

Solutions to last week's puzzles

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New York

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Performance

He's Right, We're Not From Texas

His timing may have been off—fifteen years ago, he was recording the sort of roots personal country music now heard everywhere from Lucinda Williams albums to Gillia Welch's sold-out shows—but that doesn't diminish the enormous talents of **Lyl Lovett** (pictured). Lovett and his group, the Large Band, not only broke Nashville' songwriting rules but cut a swath through genres as diverse as swing, country, and rock. Pay tribute to the frowzy-haired alt-country icon when he plays Central Park SummerStage on August 20. (See "Small Stages.")

Eddie Brill. 8/21: Hot 97's Phat Tuesday; the Blue Collar Show. 8/22: Hedda Lettuce. 8/23–8/26: Paul Rodriguez. 8/27: Susie Essman. • 1626 Broadway, at 49th St. (212-757-4100). $12.50–$24.50, two-drink minimum.

Comedy Cellar
A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11 P.M.; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. 8/20–8/26: Colin Quinn; Nick DiPaolo; Godfrey; Jeff Ross; Dave Attell; Greer Barnes. • 117 MacDougal St. (212-254-3480).

Comic Strip
Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., at 81st St. (212-861-9386).

Dangerfield's
Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15 P.M.; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. 8/20–8/26: Hood; Vic Henley; Nancy Redman; Richie Byrne; Billy Burr; Al Ducharme. • 1118 First Ave., at 61st St. (212-593-1650).

Gotham
A trendy comedy spot in the Flatiron district Every Tues. and Sun., New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. 8/23: "Girls, Girls, Girls." 8/24–8/25: Greg Rogell; Joe Matarese; John Bush. • 34 W. 22nd St. (212-367-9000).

Stand-up New York
Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M. $12 cover. • 236 W. 78th St. (212-595-0850).

Cabaret

Algonquin Hotel
The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) Through 9/1: Carol Sloane. • 59 W. 44th St. (212-840-6800).

Cafe Carlyle
Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45 P.M. $60. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Cafe Pierre
Tues.–Sat., singer-pianist Kathleen Landis celebrates her fourteenth year at the Cafe Pierre with a specia program called "Fascinating Rhythms: 50 Years of American Popular Song and Jazz." Sun.–Mon. Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. • Fifth Ave. at 61st St (212-940-8195).

The Carnegie Club at Carnegie Bar and Books
Fridays and Saturdays at 9:30 and 11 P.M.: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's eleven-piece big band. $20 cover; two-drink minimum. • 156 W. 56th St. (212-957-9676).

Danny's Skylight Room
8/20: "A Square in the Social Circle: The Songs of Betty Hutton." 8/21: Charles Lindbergh. 8/22: Susan Ellman. 8/23: Blossom Dearie. 8/24: "Word, Words, Words . . . Music": An evening of Shakespeare in song presented by the Revolving Shakespeare Company. 8/25–8/26: Blossom Dearie. 8/27: "Word, Words, Words . . . Music." • 346 W. 46th St. (212-265-8130).

Don't Tell Mama
What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Thursdays: "Seth's Broadway Chatterbox." Fridays: "Gay and Lesbian Stand-up and Musical Comedy Fest!" with Michael Conley & Co. Saturdays at 8:30: "Poole Party." Saturdays at 11 P.M.: "Judy Garland and Liza Minnelli Live!" with Tommy Femia and Christine Pedi. • 343 W. 46th St. (212-757-0788). $.

FireBird Café
The theater district's best postshow snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Sets Wed.–Thurs. at 9 P.M.; Fri.–Sat. at 9 and 11 P.M. $30 cover; $15 minimum. • 365 W. 46th St. (212-586-0244).

Judy's
This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 8/20: Avery Sommers; "Leer Mondays." • 169 Eighth Ave., at 18th St. (212-929-5410).

Photograph by Michael Wilson.

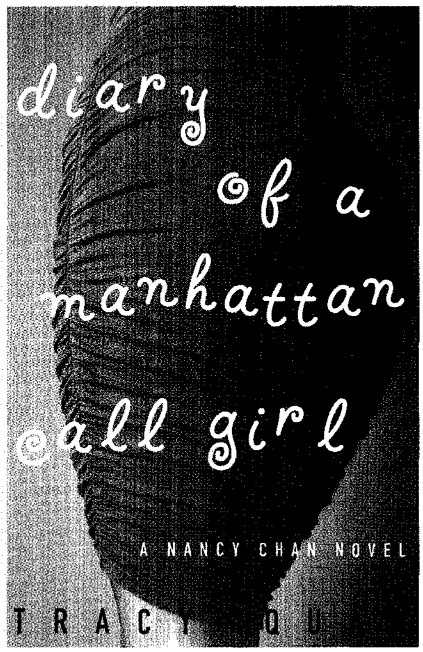
TheMix

Edited by Boris Kachka

In Print

)n the (Foldout) Couch

"You know, if I hadn't had to be a call girl to make a living," says Tracy Quan, who hit the streets as a teenager, "I'm sure I would have been one of these people whose entire life is consumed by romantic relationships. This was probably a healthier way to channel it, because people like that are usually tedious to deal with. So being a call girl probably made me more rational." That might help Quan in her second career. Her first novel, *Diary of a Manhattan Call Girl* (Crown, $22), chronicles the travails of alter ego Nancy Chan. *Salon* readers might recognize Nancy from Quan's column, which prefigured the novel one might call *Sex Worker and the City*. And though Quan cites books like *Belle de Jour* and *The World of Suzie Wong* as influences, Chan's juggling of career and personal life, her wild swings between sophistication and bafflement—even her search for marked-down alligator handbags—hint at more contemporary influences. As one Australian working girl wrote Quan, "The diary is for girls like us what *Bridget Jones* must be for other kinds of women." Like her character, who calls her therapist "a cosmetician for the soul," Quan once relied heavily on her shrink, and says, "You can always tell which people have never been to a therapist. They're like people who cut their own hair." Quan, who as a member of Prostitutes of New York (PONY) regularly refers hookers to therapists, believes they need them even more than sexual amateurs. "Hookers are really preoccupied with maintaining order," she says. "They tend to be control freaks. And frankly, there are a lot of shrinks today who are more at ease with prostitution than the prostitutes themselves." B.K.



adio Highlights

The Miles Davis Radio Project"
he fifth part of this series, "Retirement and Rebirth: e Seventies and Eighties," covers Davis's exploration f experimental music with electric bands and his te-seventies hiatus from music. • 8/25 at 11 P.M. WNYC, 20 AM.

The Next Big Thing"
ost Dean Olsher welcomes Suzanne Vega, playing ongs from her new album, and visits the Big Apple horus, the city's largest barbershop chorus. • 8/26 at 1 A.M. on WNYC, 93.9 FM and 6 P.M. on WNYC, 820 AM.

uth Reichl
he famous foodie and author, most recently, of *Com- rt Me With Apples,* talks to the host of the Lewis urke Frumkes Show. • 8/26 at 8 P.M. WPAT, 930 AM.

ayoral Primary Debate No. 1
he first of the mayoral debates, among Democrats errer, Green, Vallone, and Hevesi, is broadcast live on NYC. • 8/28, 7 to 8:30 P.M. WNYC, 820 AM.

Selected Shorts"
he latest recording of Symphony Space's series features Judith Ivey reading E. B. White's "The World of omorrow" and Carl Sandburg's "Mamie"; James aughton reading S. J. Perelman's "Farewell, My Lovely Appetizer"; Barbara Feldon reading Lee Kercheval's "Carpathia"; Stephen Lee reading Molly Giles's "The Poet's Husband"; and Joe Morton reading Sandburg's "Population Drifts" and Helen Johnson's "Sonnet to a Negro in Harlem." • 9/2 at 1 P.M. on WNYC, 820 AM and 6 P.M. on WNYC, 93.9 FM.

"Bookworm": Nick Hornby
Host Michael Silverblatt talks with the acclaimed and popular British author, whose latest novel is *How to Be Good*. • 9/2 at 4:30 P.M. WNYC, 820 AM.

Lectures and Panels

Summer Sangria
The perfect summer drink becomes the focus of the concluding wine lecture in Vino-Versity's summer series. • 8/21, 6:30 to 9 P.M. Divine Bar, 55 Liberty St. (212-791-WINE); $35 in advance, $45 at the door.

"The Creative Destruction of Manhattan"
University of Massachussetts professor Max Page, the author of *The Creative Destruction of Manhattan, 1900–1940,* reads from his book and discusses building preservation, followed by a museum tour called "Inspect This! A Century of Tenants Rights and Tenement Buildings." • 8/23 at 6 P.M. The Lower East Side Tenement Museum, 90 Orchard St. (212-431-0233); $9.

Stargazing in Crotona Park
Both the mythology and science of the stars are covered in a participatory lecture given by the Urban Park Rangers. • 8/25 at 8 P.M. Crotona Nature Center, Crotona Park, the Bronx (718-378-2061); free.

The Written Word

Bob Gore
The photographer talks about *We've Come This Far: The Abyssinian Baptist Church, A Photographic Journal*, which has a foreword by Calvin Butts. • 8/21 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0180); free.

Nicholas Evans
The author of *The Horse Whisperer* and *The Loop* reads from his latest adventure-romance, *The Smoke Jumper,* and signs copies. • 8/22 at 12:30 P.M. Barnes & Noble, 600 Fifth Ave., at 48th St. (212-765-0592); free.

J. T. LeRoy and Friends
The suddenly famous young author of *The Heart Is Deceitful Above All Things* celebrates his novel's publication with readings by famous friends like Matthew Modine, Mary Karr, Theo Kogan, Rufus Wainwright, and Arthur Bradford. The promised surprise guests may be even more famous (Tom Waits and John Waters have blurbed him). • 8/22 at 7 P.M. Fez Under Time Café, 380 Lafayette St. (212-533-7000); free.

Arlene Schulman
The journalist-photographer discusses *23rd Precinct: The Job,* the product of two years spent on patrol with the East Harlem precinct's cops. • 8/22 at 7:30 P.M. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Reverend Jen Miller and Trav S.D.
Miller, founder of the Collective Unconscious' Anti-Slams, performs with Trav S.D. (a.k.a. Travis Stewart), an accomplished playwright who combines performance poetry with comedy. • 8/23 at 7:30 P.M. Halcyon, 227 Smith St., Brooklyn (718-260-WAXY); free.

Brian Brown
The Emmy-winning TV writer, producer, and director reads from his first novel, *TV: A Novel of Media, Madness, and Redemption,* and signs copies. • 8/28 at 7 P.M. Barnes & Noble, 1972 Broadway, at 66th St. (212-595-6859); free.

Susan Perabo
The author, praised for her short stories, reads from her first novel, *The Broken Places,* and signs copies. • 8/28 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Samrat Upadhyay
The first Nepali author writing in English to be widely published, Upadhyay reads from his new collection of stories, *Arresting God in Kathmandu*. • 8/28 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Dana Spiotta
The author reads from her first novel, *Lightning Field*—a satire of L.A. living—and signs copies. • 8/28 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

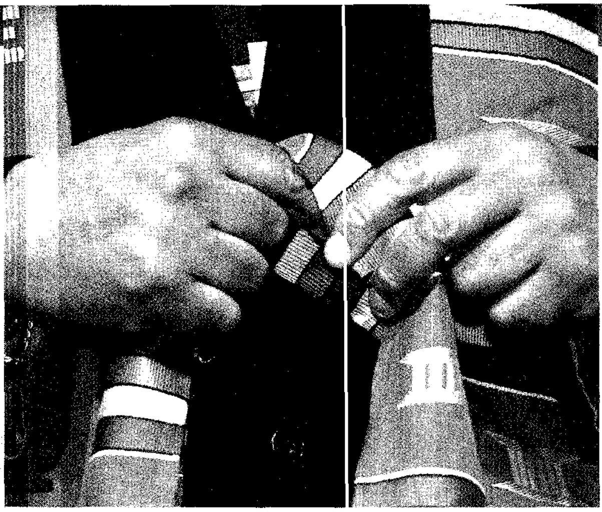
Special Events

Tours

Green-Wood Cemetery
Commemorating one of several New York-based revolutionary battles that took place in August, a tour of the great Victorian "City of the Dead" focuses on the 1776 Battle of Long Island but doesn't neglect such historical corpses as Charles Ebbets and Louis C.

In Print

Northern Baptists



Before Harlem had a Clinton, it had a Gore. TV producer Bob Gore, that is—the chairman of the board at the 193-year-old Abyssinian Baptist Church, who's been its official photographer for the past decade. The photos in his book, **We've Come This Far: The Abyssinian Baptist Church, A Photographic Journal**, capture one of the country's oldest African-American Baptist churches at the height of its renown, as the political, cultural, and religious center of black New York—thanks largely to the church's pastor, the Reverend Calvin Butts (hands pictured), who contributed a brief introduction. Gore brings the substance and spirit of the book to Barnes & Noble Union Square on August 21, appearing with members of the Abyssinian Church Choir, whose short gospel program should rattle even that consumerist temple's sturdy walls. (See "The Written Word" for details.)

Tiffany. • 8/25 at 1 P.M. Meet at Green-Wood's main entrance at 25th St. and Fifth Ave., Sunset Park, Brooklyn (212-439-1090); $12.

"The American Revolution and the Brooklyn Bridge"
Commemorating the anniversary of the Battle of Brooklyn Heights for the third straight year, NYC Discovery Tours visits sites associated with the revolution before crossing the bridge into the neighborhood where Washington was defeated, but escaped to fight on. • 8/25 at 2 P.M. and 4:30 P.M. and 8/26 at 2 P.M. Call 212-465-3331 for reservations and meeting place; $12.

"On the Waterfront: The World Trade Center and Battery Park City"
Architectural historian Francis Morrone focuses on the changing priorities of urban planning as reflected in the creation of Battery Park City—an eighties development grafted onto the sixties style of the World Trade Center—in conjunction with the Met exhibit "A Century of Design, Part IV: 1975–2000." • 8/26 at 11 A.M. Meet in front of the Borders Bookstore, corner of Church and Fulton Sts. (212-935-3960); $15.

"The Art of Filmmaking: New York's East Side"
Documentarian Rebecca Winson leads a hypothetical scouting trip through the neighborhood, seeing the perfect filming location while discussing the factors that go into such decisions. • 8/26, 11 A.M. to 1 P.M. Call 212-415-5500 for reservations and meeting place; $18.

City Island
This tiny city community reminiscent of a New England fishing village is just across a bridge from the Bronx. Visit interesting historical and contemporary spots in the neighborhood. • 8/26 at 2:45 P.M. at Beach St. and City Island Ave., City Island, or meet at 1:15 P.M. at the southwest corner of Lexington Ave. and 42nd St. (212-265-2663); $5 plus cost of food.

The Planning of Central Park
The long process of the conception and creation of Manhattan's landscaped masterpiece is explored via a three-hour tour led by architectural preservationist Joseph Bresnan. • 8/26 at 3 P.M. Call 212-415-5500 for reservations and meeting place; $20.

Festival of Hungry Ghosts
The annual Chinese celebration merits a tour of the sights and tastes of Chinatown, including a bakery, a dim sum shop, an herbal shop, and a big market. • 9/2 at 4:30 P.M. Meet at the northwest corner of Canal and Baxter Sts. (212-265-2663); $5.

Labor Day Walk
The turbulence of New York's labor battles of the past is reflected in this tour's subtitle: "Commies, Gangsters, Goons, Radicals, Rakes, and Robber Barons." • 9/3 at 10:30 A.M. Meet at the Lincoln Statue, Union Sq. Park, at Broadway and 17th St. (888-377-4455); $12.

"Immigrant Labor, Immigrant Triumph"
A Labor Day tour focuses on the role of immigrants in the New York labor movement—stopping at the sites of the first Labor Day Parade, the Labor Lyceum, the Triangle Shirtwaist Factory fire, the founding of the ILGWU, and other historical spots. • 9/3 at 1 P.M. Meet at the Washington Square Arch at Fifth Ave. and Washington Sq. North (212-439-1090); $12.

Benefits

The Covered Wagon Party
Hearst Magazines, along with Anne Hearst, Kathy and Rick Hilton, Yasmin Aga Khan, and George Plimpton, co-host a Wild West–themed benefit, with proceeds going to the Hearst Castle Restoration Fund and the Peconic Baykeeper, a local environmental organization. Prepare for horse-drawn wagons, a petting zoo, pony rides, and actors playing Wild Bill and others. • 8/25, 4 to 8 P.M. Ash Grove Farm, 136 little Noyac Path, Watermill (631-537-5225); $250 and up, $50 kids.

Exhibits

"Muppets Forever! The Legacy of Jim Henson"
All of Henson's creations—*Sesame Street*, his adaptations of fairy tales and myths, and, of course, his Muppets—are included in this wide-ranging TV exhibit, along with behind-the-scenes documentaries. • Through 9/16. The Museum of Television & Radio, 25 W. 52nd St. (212-621-6600); free with $6 admission.

"Flophouse: Life on the Bowery"
A multifaceted exhibition complete with artifacts and photographs documents the sordid history of America's best-known skid row. • Through 11/4. The New-York Historical Society, 2 W. 77th St. (212-873-3400); $5.

Events

History of the Catskills Conference
A unique batch of Borscht Belt entertainers. The sev-
enth annual conference f
tures not only lectures
"Catskills Comedy," "Ga
sters in the Catskills," and "
in the Bungalow Coloni
but related readings fr
memoirist Joseph Berger (*I*
placed Persons) and novel
Eileen Pollack (*Paradise, N*
York) and Harvey Jacobs (*Su*
mer on a Mountain of Spices
8/24 to 8/26. Kutsher's Cour
Club, Monticello, New York (
Phil Brown at 617-354-61
room reservations at Kutshe
845-794-6000); $50 weeke
$30 Saturday, $20 Sunday, sin
event $10.

**"Our Band Could Be Yo
Life" Book Party**
Celebrating the publication of Michael Azerrad's (
Band Could Be Your Life: Scenes From the American In
Underground 1981–1991, some golden oldies of t
movement will play between Azzerad's readings
sections of the book. Erik Santo from Skeleton K
and Boston indie rocker Joe Harvard will perform
well as some "very special" surprise guests mention
in the book. • 8/25 at 8 P.M. CBGB, 315 Bowery (212-6
0455); free.

Sports

Panasonic ShockWave Core Tour
Big names in skateboarding, in-line skating, mou
tain boarding, Razor scootering, and BMX biki
will trek up after the X-Games for this tour's se
ond and last East Coast stop. The South Street Se
port event in July featured heart-stopping big
competitions on BMX ramps made of 80 tons
dirt. This event adds the tallest launch ramp in t
world, which can send riders up to 50 feet in t
air. The best part: Any amateur can compete agai
his or her hero. • Open practice: 8/24, 2 to 6 P.
competition: 8/25 and 8/26, 9 A.M. to 6 P.M. Field Fo
Jones Beach, Long Island (212-465-2562
www.thecoretour.com); registration $35 for amateu
in all events, $35 for pros in all events but BMX ($10
attendance free.

The Hampton Classic Horse Show
This SUV-less event features pros, the Olympic tea
and equine-lovers of all ages in a hunter-jumper ri
ing spectacle. The show has kids' pony rides and ridi
lessons, along with live music and magicians on var
ous days. A petting zoo with llamas, miniature hors
and rescued farm animals is open every day. • 8/2
8/28 through 9/2, 8:30 A.M. to 5 P.M. The Hampton Class
Snake Hollow Road, Rte. 7, Bridgehampton (631-537-31
or www.hamptonclassic.com); $5 or $15 per carload, kids
and under free.

The U.S. Open
Will Venus be your fire, your desire? Will Broo
Shields, looking deadly in fishnets from her *Caba*
turn, open up a can of whoop-ass on Andre a
Steffi? Intrigue, sweat, devastation—this two-wee
tennis extravaganza is the biggest thing to h
Flushing since dim sum. • 8/27 through 9/9. Flushi
Meadows-Corona Park, Queens; (718-760-6200
www.usopen.org; tickets, 1-866-OPENTIX or www.ticke
master.com); grounds admission $40, day and evenin
sessions $69–$700.

Game Week

HOME AWAY ▨

	Mon: 8/20	Tue: 8/21	Wed: 8/22	Thu: 8/3	Fri: 8/24	Sat: 8/25	Sun: 8/26
METS		COL FSNY 7:10 P.M.	COL FSNY 7:10 P.M.	COL FSNY 7:10 P.M.	SF FSNY 7:10 P.M.	SF WPIX 7:10 P.M.	SF WPIX 1:10 P.M.
YANKEES	TEX MSG 8:05 P.M.	TEX FOX 8:05 P.M.	TEX MSG 8:05 P.M.	TEX FOX 8:05 P.M.	ANA MSG 10:05 P.M.	ANA FOX 4:05 P.M.	ANA NO TV 8:05 P.M.
NFL Preseason						NYG V. NYJ CH 9 8:00 P.M.	
CYCLONES	NJ CH 29 7:00 P.M.	MV NO TV 7:00 P.M.	MV NO TV 7:00 P.M.	MV NO TV 7:00 P.M.	MV NO TV 7:00 P.M.	HV CH 29 6:00 P.M.	HV NO TV 5:11 P.M.

Photograph by Bob Gor

Kids

Edited by Susan Avery

Happening

rban Decay

Ready to gross out the kids? And have the garden at your country house ready for next season? Those greenies at the **Alley Pond Environmental Center** in Queens are aching to undo everything we've taught our children about throwing away garbage. "Composting is a wonderful way to recycle yard waste," says an earnest Dr. Aline Euler, the center's education director. "You just have to be patient and wait for it to rot." In reality, adds Euler, it's the grown-ups who need the patience. "The children seem to know more than their parents about the environment. It's the parents who take the expedient way out, by buying chemicals and hiring gardeners." In the composting workshop (pictured) offered on August 25 in conjunction with the Queens Botanical Garden, even apartment dwellers with the requisite green thumb can get in on the organic action. Kids will learn how to keep an indoor bin stocked with apple, potato, and carrot peels, along with a coterie of friendly red worms who'll eat the mush. (The resulting worm poop can be used to feed house plants.) Does it smell, we ask? "Not really," hedges Dr. Euler. "It's mainly vegetation. Just don't add animal waste." (See "Children's Events.") S.A.

Photograph by Dr. Aline Euler.

hildren's Events

and Filler

earn the gentle art of composting. The Alley Pond nvironmental Center wants kids to go beyond their da-can recycling knowledge and add another skill. 's practical, cheap, and a good way to keep the kids way from the TV. Hands-on—er, hands-in—demos nd how-to bin construction are all part of the day. re-registration required. • 8/25 at 10 A.M.; 228-06 orthern Blvd., Douglaston, Queens (718-229-4000); $3.

he Morning Dance

ngelina Ballerina, the dancing mouse, heads uptown r an early storytelling. BYO cheese. • 8/26 at 10 A.M.; 289 Broadway, at 82nd St. (212-362-8835); free.

tories on the Park

iverside Park South does its part to make prechoolers into early readers, and singers for that mater. Joy Kelly tells stories and conducts a whimsical ing-along. • *8/24 at 10:30 A.M.; Hudson River Pier, be*ween 68th and 72nd Sts. (212-408-0219); free.

Can See the Colors, Man

n a four-day program on the magic of color, the Nasau County Museum of Art uses games and activities o teach kids about painting and collage techniques. ll materials, and a snack, are included. • 8/27–8/30, rom 9:30 A.M. to 12:15 P.M.; One Museum Dr., Roslyn, Long sland (516-484-9337 or www.nassaumuseum.org); $175.

iking With Joe Spivey

n its final performance, cast members of *Hello Mudlah, Hello Fadduh* offer a twenty-minute interactive orkshop on how it's all done at the Children's Mueum of Manhattan. • 8/23 at 2 and 2:30 P.M.; 212 W. 83rd t. (212-721-1234); free with museum admission, $6 for dults and kids, $3 seniors.

eady, Set, Kindergarten

special workshop for families with kids who are bout to enter the big K. Early-childhood educators repare parents to let go. Babysitting available. • 8/22 at oon and 2 P.M.; Children's Museum of Manhattan, 212 W. 83rd St. (212-721-1223); free with museum admission, $6 for adults and kids, $3 for seniors.

Who Let Lil' Bow Wow Out

Heading this year's Arthur Ashe Kids' Day will be triple-platinum rapper Lil' Bow Wow and O-Town (that group invented on a reality-TV show). What that has to do with tennis, we're not sure, but the idea is to get kids to the stadium. Other fun stuff includes the tennis speed zone, clinics, strolling performers, and, of course, the ever-present face-painting. Kids 12 and younger receive a free T-shirt or hat. • 8/25; gates open at 9 A.M. (performers take the stage from noon to 1:30 P.M.); United States Tennis Association National Tennis Center, Flushing Meadows Corona Park (866-OPENTIX); $10, $20.

Native Sounds Downtown

Dance to the sounds of Chicken Scratch, social dance music known in the American Indian community as *waila*, as rapped by Cherokee Litefoot. Learn the steps and gather laughs with a kid-appropriate comedian. No reservations are required, but space is limited. • 8/23 from 7 P.M. to 10 P.M.; Smithsonian National Museum of the American Indian, George Gustav Heye Center, 1 Bowling Green (212-514-3894); free.

In Chanting

Don't think of *Ohmland Live* as a show about electricity. This one-hour performance is shocking in its own right: It brings yoga to the young'uns. A cast of nine plays a variety of animal characters (butterflies, snakes, dogs, and grasshoppers) that make up the world of Ohmland; the tale is told from the point of view of Poof the butterfly. The show incorporates original world music—African percussion, Latin salsa, hip-hop, and Eastern sounds—with a stimulating introduction to the practice of yoga. Reservations suggested. • 8/25 and 9/1 at 11 A.M.; 45 Bleecker Theater, 45 Bleecker St. (212-206-1515); $15 adults, $7 kids.

On the Fringe

FringeNYC gets under way with plenty of action for the kids. On 8/26 from noon to 2 P.M. at La Plaza Cultural Garden on 9th St., between Aves. B and C, is the outdoor portion, which includes jewelry- and instrument-making, street clowns, face-painting, puppet shows, and the like. Theatrical performances follow a different schedule and include *Fairy Tale Odyssey*, on the quick-change artistry of the classics; *Balls, Balls, Balls*, a collage of inventive movement that goes from a rain forest to the subway station; and *Curiouser & Curiouser*, a puppet show about the relationship between Lewis Carroll and his real-life friend Alice. • Theatrical performances are scheduled daily through 8/26 (212-420-8877 or www.fringenyc.org.); $12.

Intelligent Life Forms Here

Blast off for a trip to see a few alien friends as they invade the New York Hall of Science. In "Aliens: Worlds of Possibilities," young astronomers ponder the notion of life on Earth and beyond through a variety of space-related interactive activities. • Through 9/2; Flushing Meadows Corona Park, 47-01 111th St., Queens (718-699-0005 or www.nyhallsci.org); $7.50, $5 for kids and seniors.

South of the Border Uptown

The Film Society of Lincoln Center's Movies for Kids gloms onto the adult program of Latin cinema. On 8/25–8/26 at 1 P.M. is the animated *Manuelita*, about a brave turtle who accidentally becomes a top Parisian model. The final film, *The Pintins to the Rescue*, on 9/1–9/2 at 1 P.M., animation from Argentina, finds Luna, a penguin, under the power of a mad scientist. • Walter Reade Theater, 165 W. 65th St. (212-875-5600); $3.

Picture This

A seven-week program in Battery Park explores the science of photography through subject choice, light exposure, and image fixing. A Bank Street School teacher runs the class on Mondays beginning 9/10, from 3:30 to 5 P.M. Pre-registration required. • Nelson A. Rockefeller Park at Battery City (212-267-9700); free.

Hey, D.W.!

Who doesn't love Arthur, the hapless aardvark who's always trying to do the right thing? The Children's Museum of Manhattan's exhibit "Arthur's World" engages kids in role playing, reading, writing, and fantasy play. Check out the Elwood City Library, Grandma Thora's recipes, and Mr. Ratburn's classroom. • Through Labor Day; 212 W. 83rd St. (212-721-1234); $6.

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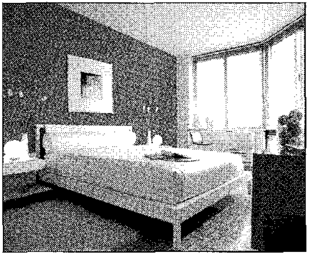

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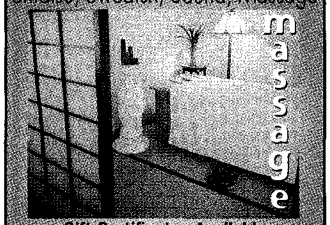

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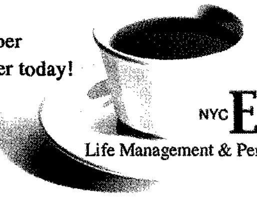

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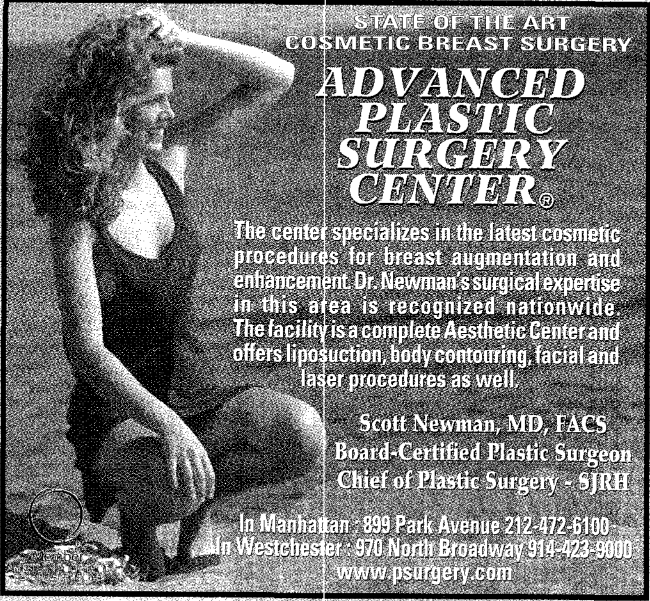

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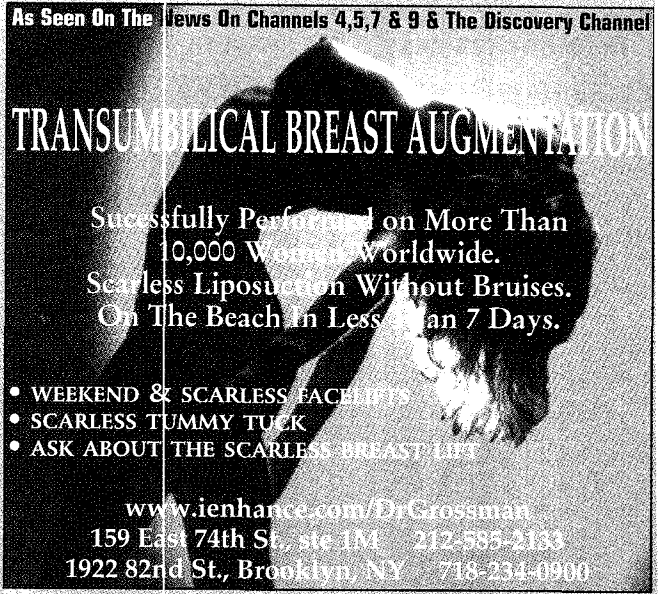

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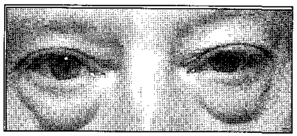

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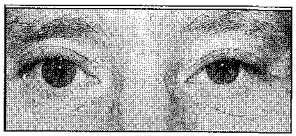

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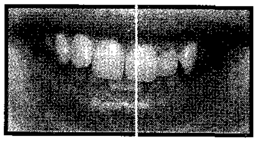

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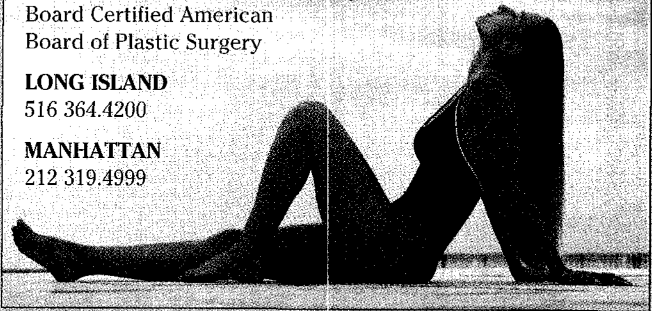

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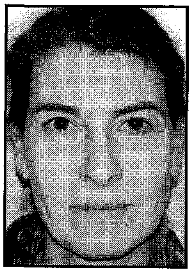

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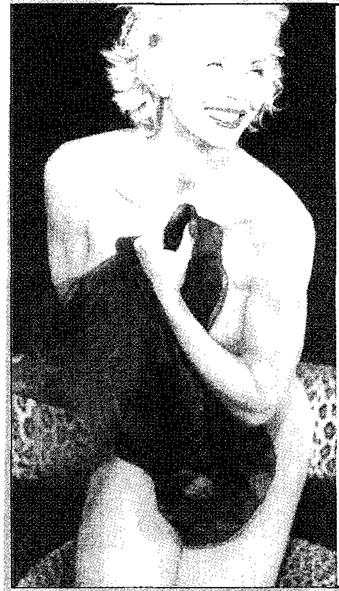

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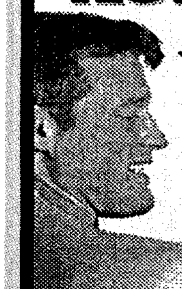

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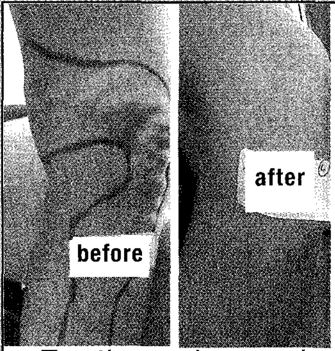

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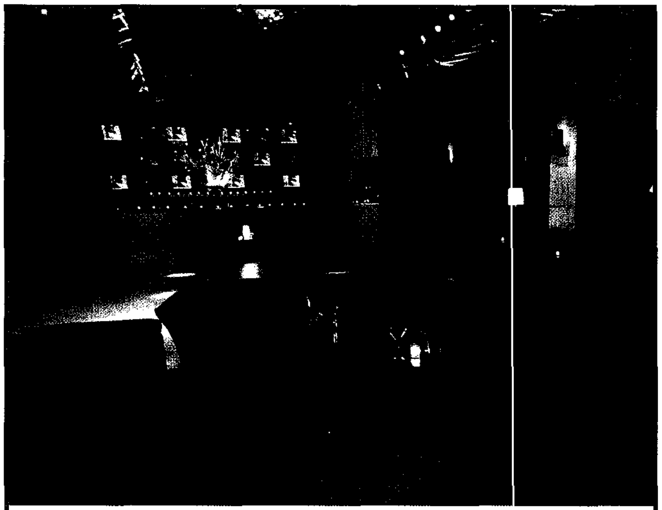

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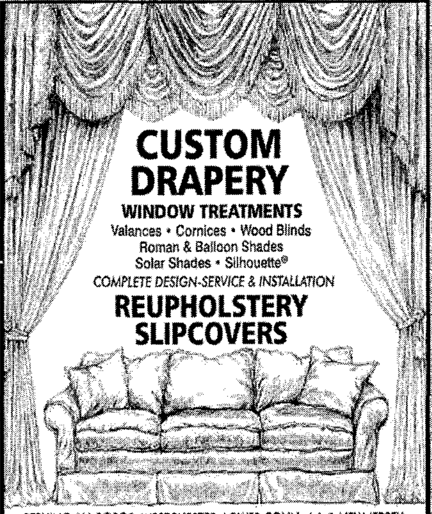

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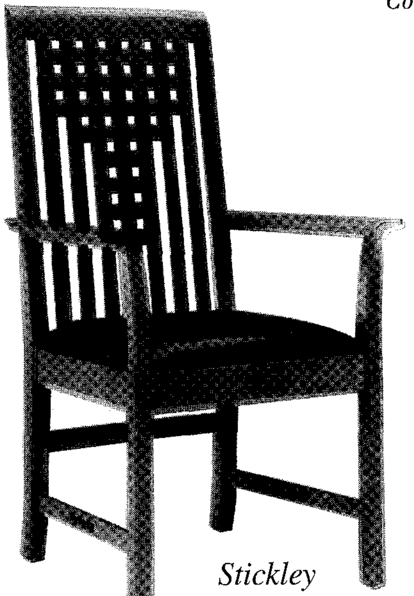

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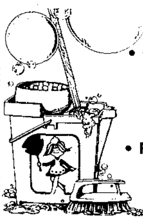

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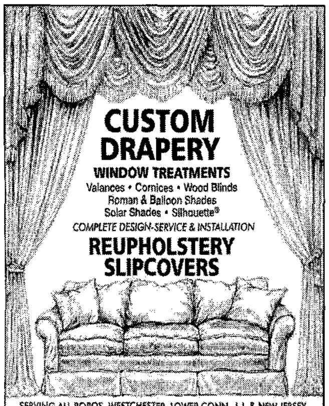

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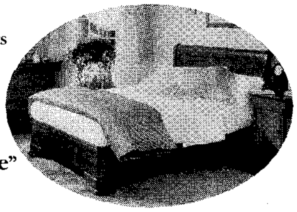

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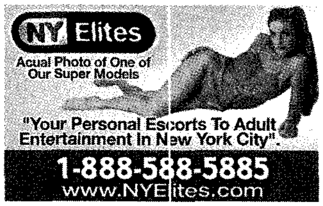
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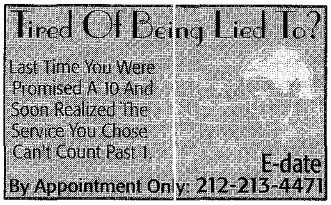
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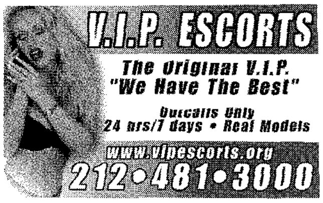
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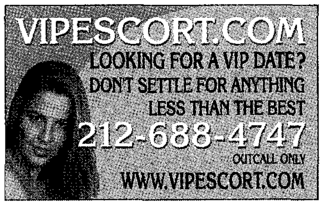

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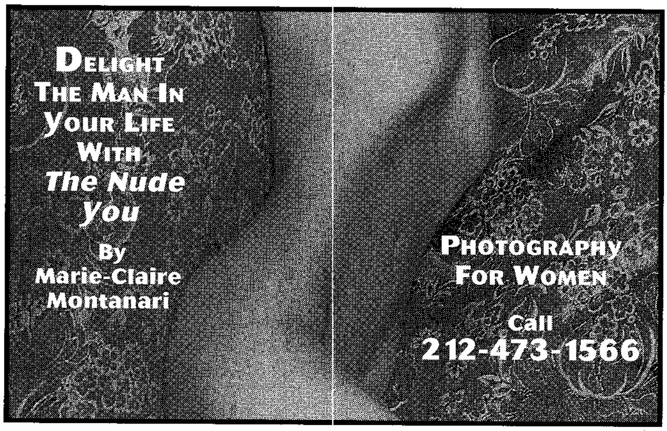
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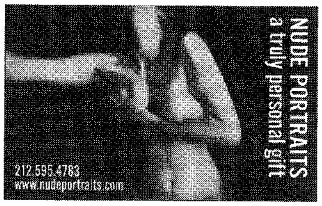

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STRICTLY PERSONALS

lot In The City—Seeking intelligent, 0ish man in the city or environs. I'm also ducated, caring, upbeat, leggy, attractive, im, shapely, fit, easygoing, with eclectic nterests - from psyches to Nikes, from e Cirque to the circus, from travel to IBA. eHelloDolly@msn.com 8653✉☎

Vow!!!—Spontaneous acts of thoughtulness, courtesy and gallantry are lements of my personality. Romantic, ind, caring, upbeat, sensitive white male, ate 50s, described as handsome, tall, reative, humorous and classy. Seeks a varm, caring, intelligent, happy, slim lady vith flair and a great figure, for sharing ife's wonderful journey. This Long Island esident is financially secure, loves the North Shore, waterfront dining, travel, he seashore, dancing, holding hands, firelace hugs, cooking, gardening, animals and much more. (516)/(631) a big plus, out will travel elsewhere. Let's talk, meet and fall in love. Please send me a note, photo and phone number for reply. Thank you. 8654 ✉

Highly Desirable—Good-looking, blue-eyed Jewish male, 53, cultured, many interests - would like to meet good-looking woman, 40-50s, who is warm, loving, affectionate, devoted, for possible lasting relationship. Religion not important. Include phone number. 8646 ✉

Successful Wall Street—Professional/athlete, tall, sophisticated, handsome, blue-eyed, great shape, 45 years old, open-minded, reliable, honest, generous, seeks a beautiful, thin, adventurous companion, 20-26, with style and charm, for a relaxed life of luxurious traveling, wining and dining, top entertainment, etc. Interested? Then write with a recent photo - and a telephone number too. 8499 ✉

Hamptons, Smart, Sexy—Witty gal wants man, 62 plus, lover, friend. 8604 ✉☎

Knight-Errant—Evolved spiritually, intellectually, emotionally... Italian-American CEO, two MAs, 5'8", 175 lbs, brown hair/eyes, chiseled body, great complexion, very handsome, passionate, romantic, charismatic, with interests in world mythology, Eastern thought, literature, the arts, travel, the gym four times a week, with fabulous home - 20-foot fireplace, two patios, just miles from the city. Seeks the woman, 45-52, who thinks I don't exist. Must be beautiful inside and out. Note/photo a must. 8612✉☎

Company President—Very handsome, athletic build, excellent health, intelligent, single white male, 45, looks 35 (really), with developed sense of humor, seeks very attractive, single white female, 27-35 (no children, please), slim, fit, who wants to explore everything life has to offer. Recent photo/note/phone. You won't be disappointed. 8488 ✉☎

Male Christian PhD—59, seeks a woman to equal Ann Bass, attractive, dog-friendly and a great deal of class. Recent photo/note. 8613 ✉ ☎

Spring Fever—Playful, green-eyed, tall, slender, extremely pretty, PhD-level female seeks adventurous, athletic male, warm, sensitive, highly educated, highly successful, 43-51, for serious romance. 8657 ✉☎

Pretty Japanese, 30s—Seeks marriage-minded man. Note/photo. 8687 ✉

Sweet Guy Seeking Special Woman—I am sensitive, passionate, caring, highly intelligent, communicative, a good listener, wonderful sense of humor, handsome (I'm told), 63 (look 40s), dimples, blue eyes, brown hair, in great shape (5'9"/170 lbs). Love good conversation, walks, nature, the arts (film, theater, music, literature, museums, etc.). Although having been in past deep, close relationships and never having married, am capable of loving deeply and am finally ready to commit. Seek slender, attractive, refined, humorous, nonjudgmental woman who has never had children and is nurturing, loving and kind, with a sense of grace and what is important in life. This is a wish that we find each other. Manhattan or nearby a plus. Please send a clear photo and thoughtful note including phone number. Thanks and best of thoughts. 8625 ✉

Sexy Redhead—Seeks passionate partner. Striking, slim and successful Manhattanite yearns to find her "forever after" man. She loves: good food...from the Gotham to Katz's... Long walks in the city and country... Music from Mazur to the Gipsy Kings. She loves starting her day with Maureen Dowd; ending her day laughing with Leno! She'll never forget Dennehy in "Salesman"... Couldn't put down "Angela's Ashes"... Can't wait to return to Firenze. She's 52, seeking a simpatico gentleman (50-65), who's smart, successful and sensitive...and loves to hold hands. 8620 ✉ ☎

Super-Successful And Great-Looking—Entrepreneur, single white male, athletic 41, tall, great body, never-married, seeks model, 23-35, with gorgeous looks, slim and well-built body, extremely smart, excitingly sensual, selective, passionate and athletic. I am very refined and generous. Looking for potential lifetime partner/soul mate. Full photo a must (will exchange). 8494 ✉

Best Friend You'll Ever Have!—Warm, funny, playful (perhaps a bit mischievous), adventurous and down-to-earth, handsome doc, who is also caring, sensitive, affectionate and well-analyzed (Jewish, though you need not be), seeks similar qualities in a warm, engaging, self-aware and fun-loving woman (27-38), who is also creative, bright and attractive. I seek a partner who can compromise without being compromised, and who is interested in a long-term relationship, possibly leading to marriage and family (I already have the SUV, Volvo and golden retriever). Note with photo appreciated; will reciprocate. steve940@epix.net or 8698 ✉

Sharing Is Much Nicer—Than going it alone. I'd love to meet a soul mate. You should be an open, honest, communicative woman, 40 plus, in good shape, prefer jeans to dressing up, and, most importantly, a truly nice person. Im 54, yet look, feel and think much younger. There's plenty of kid in me. I'm muscular, blue-eyed, trim beard, in excellent shape from running and weight training. I love Scrabble, sports and travel. Easygoing describes me well. Though not without fault, I have a good heart, with much to give to the right woman. Phone/photo appreciated. pinvar1@aol.com 8603✉☎

Active, Well-Educated Attorney—Seeks intelligent woman under 50. 8692 ✉

Seeking A Sophisticated Widower—Who misses the loving commitment of marriage. He's a well-tailored, dynamic class-act with a country club lifestyle, quick sense of humor, traditional family values and huge heart. Beyond my pretty smile and slender hourglass figure (5'4", 115 lbs), he'll find sweetness, femininity, class, intelligence, integrity, a heart of gold and 5 star wit. I'm 53 and ready. Full-length oil portrait optional; recent photo appreciated. 8689 ✉ ☎

Sweet, Oxymoronic Lady—Full of joie de vivre. Can you chuckle with me at my seeming contradictions? Very spiritual and Jewish, but appreciate Armani and Tiffany's. Great values and depth of character, but enjoy fine dining. Strive greatly to be better, but relish upscale vacations in Paris and other resorts. Loves: dancing in my living room, photography, tennis, opera, walking, skiing, and cuddling with you? Is there an oxymoronic, optimistic, dynamic, baggage-free, bearldless, successful man out there who's Jewish, spiritual, 38-55, fit and full of laughter? 8490 ✉☎

Only The Best Should Respond—Divorced gentleman seeking soul mate, best friend, lover. A woman who is special, wants it all, can give it all, one-of-a-kind, who would like to meet same. I have been blessed with many attributes: successful, good looks, education, passion, playfulness, gentleness, athleticism, great children, 6', 175 lbs, a happy man who loves life and all it has to offer. Seeking woman, late 40s-50ish, with similar qualities. Please send recent photo/home number; will reciprocate. 8491 ✉

***Successful, Handsome**—Entertainment* executive, 40, seeks attractive, intelligent and outgoing woman, 25-35, for fine dining, exotic travel and best life has to offer. Photo a must. 8467 ✉☎

Very Attractive, Slim Teacher—Jewish, North Shore, LI widow, 49, in great shape, seeks 48-68 man to share love, travel, theater. Must be active and love Manhattan. 8662 ✉ ☎

6'3", 195 Lb Male, Italian Descent—Well-educated, athletic, secure financially and emotionally, adventurous, creative, conservative, intelligent, professional - sense of humor, spiritual, spontaneous, responsible, romantic/compassionate. NYC culture, beach, great cook, travel. I'm 48, no baggage or hang-ups, enjoy the best and simplicity of life. Would like family, my own if possible. Seek same in fit lady, 30-45, for a no-games, one-on-one friendship, love, commitment. Try it. Letter/photo gets reply. 8469 ✉☎

Nice Guy, Strong Values—Handsome, fit professional, 45, likes engaging talk, the outdoors, NYC culture. Kind, thoughtful, reliable, fun, self-aware, doesn't snore. Seeks warm, smart, loving lady. 8618 ✉ ☎

Pretty, Prep-Schooled Sweetie—Shapely, wholesome, divorced Jewish female, late 40s, petite, with Master's degree. Enjoys golf, tennis, cooking, cuddling, show tunes and nurturing a relationship. Seeking Jewish male, established, easygoing, kind heart, and ready for loving, loyal life together. Letter/photo/phone, please. 8691 ✉☎

It's A Wonderful Life (Better Shared)—Appreciative, white, Jewish professional female, nonreligious, 43, petite, fit, down-to-earth, seeks similar, under-50 "George Bailey" to lasso (her and) the moon. Note/photo/phone. 8677 ✉

Upbeat Gay Woman—Funny, warm, with terrific career, seeks stable, successful, happy woman with integrity, 55-65. 8722 ✉

GQ With IQ—40s, Jewish, Wall Street exec, in great shape, 5'11", generous, compassionate and passionate, seeks loving woman of valor and good character and sense of humor, for marriage. Passions include world travel, the arts, books, music. Photo/phone. 8688 ✉☎

Are You A Ten?—43-year-old, handsome, in good shape, 5'9", 170 lbs, seeks the company of beautiful, young (23-29), bright, ambitious, slim young woman. An aspiring actress, dancer or musician who is looking for a mutually beneficial relationship with a generous, divorced businessman (no kids). Let's have some fun! nyguy236@hotmail.com Note/photo a must. 8711 ✉☎

Beautiful, Bright, Sincere Lady—5'7", long red hair, green-eyed professor, 40. Loves music and travel. Seeks kind, intelligent, funny professional man. 8716 ✉☎

Comfortably Retired Composer—49, looking for woman to accompany me to the Philharmonic, jazz clubs, opera, theater and good restaurants. Funny and intelligent, 5'10", salt-and-pepper beard, beautiful green eyes. 8642 ✉☎

Beautiful Brown Skin—Green-eyed, shapely, talented, passionate and fun woman, 50s, seeks a nonsmoking, cultured, fun male companion for what may come. 8478 ✉☎

Quick-Witted—Tennis-loving, youngish 51, Jewish, fit, tall, handsome Manhattan executive seeks passionate, attractive, creative woman. Note/photo. 8704 ✉

Successful, Kind MD—46, from central NJ, Jewish, nonreligious, handsome, athletic and sweet, seeks charming, attractive, nonsmoking female for happily ever after. 8621 ✉ ☎

Black Orchid—45, slim, seeks sincere professional male, 45-55. 8632 ✉

Athletic Male—40, from north Jersey. Friendly, caring, honest, with great sense of humor. Well-liked by others. Enjoys sports, exercise, social events as well as quiet evenings at home. Seeks female for fun, romance...more? Note/photo. 8487✉

Handsome Entrepreneur—Romantic and fun Jewish man, 39, 5'11", with green eyes, very fit and successful, seeks an attractive Jewish woman. Please be in shape and 27-35. Photo. 8725 ✉☎

Stunning Stewardess—Seeks savvy success. Vivacious, passionate blond, 5'8", seeking career-devoted, successful "CEO type" for love and marriage. 8635 ✉☎

Seeking Asian Beauty—Single white male, 42, very successful, 6', reasonably fit, seeks Asian beauty with wit, charm, class, sexiness and sensibility, 26-33, slim and fit, for serious relationship. Photo/phone. 8694 ✉

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Seeking Chinese Lady—Attorney, Irish-English, 6', 180, blue eyes, brown hair, attractive, educated, divorced, grown children, Catholic. Interests: arts, theater, music, travel, boating, Chinese culture and history. Seeking Chinese lady to share our lives. 8702 ✉☎

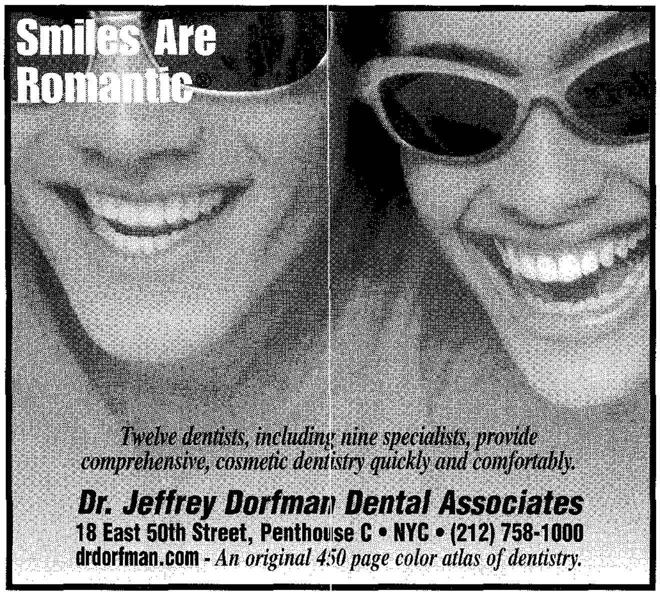
Prime-Time Special—Humor of Seinfeld, sensitivity of Northern Exposure, body of Roseanne, single white female, 40s, seeks kind, funny, intelligent, single, white, marriage-minded male who loves to cuddle. 8641 ✉☎

Single Black Male MD—48, seeks slim, educated female, 23-43, interested in travel. savant48@aol.com 8644 ✉

Successful, Good-Looking—White male, athletic, witty, divorced, 5'7", 47, consultant to performing artists, seeks fit, pretty, smart female for fun, adventure, romance. Note/photo/phone. 8719 ✉☎

Handsome, Honest, Conversant—Grounded, fit, 47, divorced professional, good sense of humor, intelligence and well-placed values. Seeks same in beautiful Jewish/Christian woman, 30s-40s, desiring romance and best friend. Photo. 8718✉

Genteel Gal Seeks Great Guy—Me: 5'7", curly blond, fair, feminine, slender, optimist. You: 50-65, self-assured, affectionate, good-natured, ready to love again. Bio. 8712 ✉☎



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This Moment To Arrive:—You - literate woman, 40s, tallish, self-aware, lighthearted, likes to think and talk, fit, nonsmoker, meeting me - 6'2", slim, don't-look-it 54, writer, no kids, solid values, happy skeptic with sensibility. Can relocate, adjust, laugh. 8484 ✉☎ Talkguy99@aol.com

Woman Of Size And Substance—Beautiful, smart, caring, young 43, seeks exceptionally kind, intelligent man with sense of humor. 8608 ✉

High-Standards Asian Woman Sought—By well-bred, accomplished investment banker, 40, handsome/athletic, with traditional values. You are erudite, attractive, 25-35, and enjoy being spoiled constantly. Note/recent photo. 8669 ✉

Commitment-Minded Exec—Seeks lifetime lady. I'm an attractive, happy, funny, educated, financially secure, youthful 50s world traveler with many interests, a nice Jewish guy with lots of energy and good values. All I need is the right lady to share everything with. Please be bright, attractive, happy, outgoing. Note/photo. 8676✉

Conservadox Woman—40, 6'3", never-married, nonsmoker, pretty, happy, intelligent, funny and a great cook too. Seeks tall Jewish guy who won't dislocate his shoulder when we dance, or get a crick in his neck when we kiss. 8664 ✉☎

Attractive, Engaging NYC Gal—Slim, curvy figure, 5'3", auburn hair, bubbly personality, warm, romantic-minded, seeks kind, warm, sophisticated male, 5'8" and up, 50-60, to share romance and long-term relationship. Photo/phone. 8495 ✉☎

Nice-Looking NJ Resident—Fit, PhD, late 40s, easygoing, with sense of humor and many interests, desires slim, honest, sensitive female for lasting relationship. Photo appreciated. 8678 ✉

Fun-To-Be-With—Handsome professor/actor (semi-retired), Jewish, loves theater, the arts. Seeks sincere relationship with nonsmoker (55-65) - attractive, trim, serene woman. Prefer (203)/(914). Recent photo/note/phone. 8607 ✉

Radiant Smile, Adventurous Spirit—Pretty publisher, fit and petite, loves to hike, visit museums, explore the city and country, smell the roses. Seeks caring, intelligent Jewish man, 40s-mid 50s, to share the last and best chapter. Photo/note, please. 8614 ✉

Affluent And Handsome—Indian CEO, 48 (looks 38), seeks pretty and intelligent female, 28-48. Photo and phone. 8690✉

Fine, Classy And Passionate Lady—Looking for all the best a man has to offer. Over 45, please. Photo and note. 8633 ✉

Long-Haired, Exotic Indian Beauty—Educated, professional, 36, (212). Born in Guyana, raised in NY, 5', 105 lbs, Lutheran. Black tie to blue jeans, theater to classic rock, cultured, sexy, fit, honest, monogamous, running, reading, yoga. Seeks a successful, fit, Christian, Caucasian male, to 5'10", with similar interests. Nonsmoker, no drugs/diseases, pets, children. 8647 ✉☎

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Attractive, Passionate—40-something Westchester woman looking for man over 58, who has extreme confidence, personality plus, a generous spirit, style, humor, a good temperament, and is not intimidated by an independent woman who likes her life but would love to share special times with a special man. 8701 ✉☎

Classy, Cute Blond—Outstanding figure, face and personality, is ready to love and be loved by a 66-76-year-old man who is sensitive, attractive and financially secure. This lovely lady awaits you. 8671 ✉☎

Attractive, Russian-Born—Jewish female, 37, educated, warm, looking for a man with a positive outlook, well-established, Jewish, 40-49, educated, for a special relationship. Serious replies only. 8685 ✉☎

CT Woman—Attractive, slim, 5'7". Interests include sailing, hiking, golf, reading. Love winter walks on the beach. Seeking to share quiet moments with fun-loving professional man, 52-60. 8703✉☎

Handsome, Late 50s, Gentle Man—Active in sports and culture, seeks sharing, caring soul mate. Photo/note. 8672 ✉

Pretty, Special 50ish Woman—Warm, caring, creative and fun. Interested in the spirit and the mind and in you. Seeking attractive, accomplished male counterpart, 55-70, open to giving love and laughter. Someone to share a loving monogamous relationship. Photo/letter. 8208 ✉

Passionate, Creative Woman—Who enjoys cultural arts and Sopranos, travel to faraway places and Canon lenses, Bouley's and bagels, fitness and fine cuisine, seeks mature and secure, handsome and energetic, upscale yet down-to-earth family man for trips to Home Depot, to build a meaningful relationship (tall, 55 plus). Note/photo/phone. 8697✉

If You Have A Love For Romantic Italy—Let's meet. Attractive, successful blond - enjoys tennis, golf, entertaining, travel and stimulating conversation. Wishes to meet successful, kind, spontaneous male, 42-55. Note/photo, please. 8680 ✉

Art, Classical Music, Ballet, Books—Italy, Paris, Chinatown for yamcha, K-Town. Single white male, 52, 5'5", attractive, look 30s. Prefer artist, designer, pianist, etc. 8638 ✉☎

Honest Catholic Male—41, 6', 195 lbs, brown hair, green eyes. Likes classic rock, Met games, weekend getaways, Belmont Park. Seeks attractive Catholic female. Note/photo. 8619 ✉

veet, Loving, Kind, Gorgeous—izabeth Montgomery look-alike, 36, een/blue-eyed blond, 5'4", 100 lbs. autiful inside as well. Refined taste and anners, charming, funny, generous and arp. Watch collector. Seeking well-annered, charming, well-dressed, sweet, nd, loving, giving, philanthropic, ssful Jewish male, 40-55. Adores chil-en, appreciates the finer things in life. ocial, likes travel, dining out, theater. ew Jersey or New York. 8606 ✉☎

enaissance Man—A Jewish professional ale, 47, very attractive, varied interests, t and fun, in search of a professional male who is eclectic, artistic, slim, nsitive, intelligent, and who radiates a ie-de-vivre sense of self. No e-mail. ote/phone, please. 8463 ✉ ☎

landsome, Well-Built—Professional ian - sensitive, caring, open-minded but ith traditional values, seeking female ounterpart, 32-44 years of age. lumerous interests, including but not mited to music, literature, politics, lm and working out. Please be sweet ut strong-minded, and looking for a ng-term serious relationship including e possibility of marriage. 8706 ✉

on't Answer This Ad—Unless you are man of quality, 65-70, successful, tall, ttractive, health-conscious and loving. am all of the above. Photo. 8474 ✉☎

ale!—Easygoing, caring, 5'11", nice-ooking executive, mid 50s, will go fast. ontact him now. Must be affectionate, riendly, worldly professional woman vho likes the arts, current events, travel. he should be soft-spoken, slim, very ttractive and fun. Photo/note. 8726✉☎

ute Culinary Cookie—Humorous Manhattanite, creative gourmet chef, seeks ighthearted, secure, gentle-spirited man to hare mutual passions for city and country elights. 44-58. Photo/note. 8652 ✉

Witty Professional, 40—Seeks pretty, ice, wise woman for relationship. 8489✉

Bright, Pretty, Long-Legged—Slender, effervescent, lovable, Jewish, semi-blond, 53, wants lovable, humorous, tall, fit Jewish man, 40s-50s, with an appreciation for life's joys. 8623 ✉☎

Young Racquel Welch Type—Classy, curvaceous 5'6", Jewish, long auburn hair, violet eyes - seeks sophisticated, kind man, 5'10" plus, 39 plus, to enjoy the best of NY and each other. Photo. 8648✉☎

Lovely, Literate Lady—Pretty, bright, sane, baggage-free. Creative, musical, with yen for travel. Seeks spirited, cultured professional man, 48-63. Photo. 8533 ✉

Asian Lady Seriously Sought—By handsome, classy, tall, financially secure white gentleman in his 50s. If you are beautiful, slim, unpretentious, classy, with a great figure, please reply with a note and photo so that we can begin an exciting, loving relationship. Thank you. 8699 ✉

Perky, Petite Blond—Awaits male, over 60, non-retired professional who loves work, play - and hopefully me. (212) only. 8686 ✉☎

PhD Psychologist, Rabbi—55, 6', flexible, modern, fit, humor, affluent, seeks tall, upscale, learned kosher woman professional. Photo. NY/NJ. 8492 ✉☎

Be Spoiled By Attractive—Sensual, worldly, warm, Jewish, 52, 5'7", accomplished professional lady. If you're caring, sincere, ethical, to 58, 5'10" plus. Photo. 8723 ✉☎

Easy To Be With—Warm, nonacquisitive CT female, 50, professionally successful, in charge of a cultural nonprofit, looking to spend close moments with the right guy doing crossword puzzles, watching basketball and enjoying the city. Like someone who takes the lead. Financially independent. Note/photo/phone, please. 8724 ✉☎

Handsome Attorney—Witty, movie lover, piano player, martial arts, Jewish, 37. Seeks fitness-conscious or bodybuilding, intelligent lady as friend, lover and soul mate. LI, Queens or Brooklyn only. 8693 ✉☎

Gay Birthday Femme—Is alone through loss. Best present looks stylish, is young 50-plus Jewish femme, intelligent, outgoing, funny, caring and giving. 8710 ✉

Ivory Girl—Earthy beauty, lithe, refined, passionate, playful, independent, professional, diverse interests, 34. Seeking strong, educated and successful professional, easy on the eyes, mid-late 30s, warm, fit, funny, nonsmoking. Jewish a plus. For mutual, long-term monogamous spoiling. Photo appreciated. 8464 ✉☎

Let's Run Away!—(Or stay right here)... As long as we're together. Pretty, 40ish, blue-eyed blond, fit lady seeks self-*respecting, secure, upbeat guy* - 38-48, for committed relationship. Love to ski, travel and have meaningful conversations. Come on. What are you waiting for?... Photo/note. 8624 ✉

Brooklyn—Retired professor, tall, slim, affluent, Irish, reads much in large Victorian beach house near subway, visits DC. Seeks 50-plus, retired lady health buff. 8627 ✉

If You Get The Choice—To sit it out or dance, I hope you dance. Petite, pretty, witty professional seeks professional, single Jewish male, 40-47, with wit, charm, integrity, for laughter, friendship and lifetime commitment. 8674 ✉☎

Low-Key Professional Man—Jewish, 60s, healthy, slender, seeks a Jersey lady, 40s-50s - tall, brainy, strong/robust! Works out. Martial arts okay. 8663 ✉☎

Looking For Romance—I'm a 46-year-old, attractive brunette woman who likes to spend weekends in NYC, walking, dining, theater and laughing. Want to join me? Note/photo/phone. 8656 ✉☎

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Extraordinary, Very Handsome—Magnanimous, sophisticated, witty, fun-loving, romantic, sensitive, athletic, successful, well-dressed (GQ-type) white male, lawyer, 58 (looks 40) - seeks female counterpart. Let's share a wonderful life. Photo, please. 8540 ✉

Truly Pretty—Ivy well-educated, seeking an educated, cute mensch, 37-47. 8681✉☎

Single White Male, 6'5", 48—Who is a professional sports bettor, Black Jack player and author, who likes movies, traveling and the beach...seeks single white female, 30-50, for relationship. 8637 ✉☎

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10 Philharmonic in the Park 6:30 pm Yoga Class 8:00 pm
11 Chinese Banquet 7:00 pm
12 Cooking Class 7:30 pm
16 Live Jazz
17 Drawing Class 7:00 pm Korean BBQ
18 Laser Tag and Video Games 8:00 pm
19 Tarot Card Workshop 7:30 pm Poker Night 8:30 pm

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The Chemistry...The Connection...—51, attractive, fit, evolved female seeks communicative, passionate, interesting, successful male, 40s-50s. Tall, bearded a plus. Must love kids. Note/photo. 8493✉☎

29, Beautiful Asian—Fit, wonderfully sensual and warm. Marriage and family therapist. Enjoy cooking, art, music and travel. Seeking passionate white male, 30-46. Note/photo/phone. 8622 ✉

The Whole Package—Cute, petite, sensitive college grad, never married, white female - likes travel, NYC activities, outdoors. Seeks long-term commitment with the "right guy" with same qualities/ interests, 29-40. 8611 ✉

Pretty In Pink—Fun, caring, educated, eclectic blond, seeking male who values humor, kindness, integrity. 8700 ✉

Nice Package—Successful, single, white, divorced businessman seeks a special lady for a loving relationship. Someone who is intelligent, honest and trim, preferably in her 40s. I am 5'10", 160 lbs. My friends tell me that I'm very attractive, sensual, stable, and of course available. I'm looking to share sunrises and sunsets. Current photo, please. 8650 ✉

Beautiful Blond Model—With MBA, seeks Jewish, handsome, GQ, slim MD, DDS, JD (45-52), who is emotionally/ financially secure and marriage-minded. Note/phone/photo a must. 8709 ✉☎

Mensch With Edge—Mid 40s, 5'9", handsome, gym-fit, successful businessman, cowboy wannabe. Looking to share city/country lifestyle with slender, fit, emotionally available cowgirl. Photo, please. 8630 ✉ ☎

Single White Male—41, successful finance industry professional, healthy, independent, reasonably fit, 6', Catholic, never-married, ready to settle down. Seeking single, intelligent, curious, cultured, fit, sexy, caring, stylish, slim, 5'2"-5'8", white or Asian female, vintage 1968 to 1975, for serious relationship. No smoking or drugs. Photo a must. 8639✉

Very Beautiful, Intelligent, Kind—Adorable and sexy, reasonably sane and even successful, passionate, fun-loving, easygoing woman in the arts - seeks soulmate: a wonderful man, late 40s-50s. Note and photo appreciated. 8602 ✉

Passionate French-Polish Lady—Seeks love...employed man, 45-60. 8670 ✉ ☎

Off The Beaten Path—42-year-old female, warm, caring, bright, takes pleasure in finding paths less traveled - from northern Alaska, Southeast Asia and Latin America to quiet trails in the mountains upstate, to the refuge here in Jamaica Bay or exploring the City's many ethnic neighborhoods. Would love to befriend an easygoing, good-hearted male to journey with. 8695 ✉

Handsome Executive—53, CT resident, Westchester business, down-to-earth, nonsmoking Jewish gentleman - seeks lovely lady, 30-45, to share the future. Enjoys golf, movies and fine dining. Looking forward to your response. Note, phone and photo, please. 8643 ✉

Artist, Adventurer, Physician—37, handsome, athletic, single Jewish male, seeks very pretty, intelligent and creative female. stevekirk17@yahoo.com 8658✉

Sophisticated Lady—This stylish, sensuous, secure NYC Jewish widow would like to meet a healthy, wealthy, wise and sincere gentleman, 60-75. 8617✉

Pretty, Smart, Happy—Blond, 5'7", 39, fit, feminine, cultured, fun, seeks successful, energetic mensch, 40s, forever. europeani@aol.com 8628 ✉☎

51-Year-Old Physician—Eclectic tastes, likes golf, theater, fine dining, travel. 6'1", 180 lbs, athletic build, brown hair, blue eyes. Looking for nonsmoking female counterpart, 36-46. 8708 ✉☎

Sparkle—Jazz-bent, Joy-scent, word babe, 40s, digs home, the arts and sincere, successful man, 30s-40s. Post pitch/pic: PA, POB 231026, Ansonia Station, NYC 10023

British-Asian—Seeks 35-44, successful, tall, handsome, fun-loving, decent man for friendship and more... Letter/phone/ photo required. 8715 ✉☎

Successful Single Male—36, intelligent, physically fit, athletic, good sense of humor. Seeks college-educated, bright, slim, easygoing white female. 8609 ✉☎

Looking For "Yes" Man—Are you an optimistic, 60-plus gentleman of means, with a sparkle in your eye, a skip in your step and a valid passport? This active, attractive, secure (did I say active?) lady of substance seeks a similarly fit and funny, "can-do" guy for culture, fine dining, travel and golf. No couch potatoes, sunbirds or lousy dancers, please. 8629✉

Gorgeous, Divorced Jewish Gal—40s, tall, artsy, seeks tall, lovable guy to baby, adore, and cherish. E-mail: creativityabc@yahoo.com 8649 ✉☎

Sexy, Attractive—Fun young lady, seeking a nice, sensitive, caring, successful and generous gentleman with a good sense of humor. 8673 ✉☎

LI/NYC Pretty Blond—50, sweet, slender, romantic - enjoys life, laughter, music, travel, theater, cooking. Seeks loving, nonsmoking man, 54-70, to cherish. Photo, please. Letter. 8705 ✉☎

Pretty Russian—(212), late 30s, elegant, 5'4", 120, warm, kind, caring, sense of humor. You are a successful gentleman with an upscale lifestyle, supportive, generous, caring, lovable. For smiles, hugs, friendship and romance. Photo. 8615 ✉☎

▶ ▶ Don't Miss Out!! ◀ ◀

Our next issue will be the spectacular **FALL PREVIEW** special issue. Our 1.5 million readers eagerly anticipate the thrill and excitement of autumn in New York, and this is the issue that tells them all about it.

Place your Strictly Personal ad in this stimulating issue and be a part of the excitement.

Even better, if you use our fabulous FREE phone service, we will repeat your ad at no charge in the following issue.

• FALL PREVIEW SPECIAL ISSUE •

Issue date: 9/10 On sale: 9/3 Strictly Personals deadline: 8/28

Source: Spring 2001 MRI

Very Attractive Professional Woman—Seeks youthful and intelligent male, Jewish (60-70) - companion for travel, fun and adventure. Please have a sense of humor and a desire to live, learn, laugh and love. I do! Photo appreciated. 8634 ✉

Relationship Desired—69 male, looks 50s, very attractive, 6', slim, successful, retired executive - seeks beautiful, slim, tall woman, 50s-early 60s. Photo. 8667 ✉☎

Real Guy Seeking Real Woman—Handsome, 45, 5'8", 155 lbs, clean-cut, all-American looks, educated, successful, athletic, great sense of humor. Seeking similar woman for commitment. 8483 ✉☎

From Russia With Love—32, 5', 152, Jewish woman, nonreligious, professional. Smart, funny, pretty Looking for Jewish man, 30-40. No kids. ComGirl6@aol.com

LA/Central Park South Model—Attorney/investor - stunning, glamorous, chic, slim, long blond hair, great legs, killer smile, dazzling wit. Loves arts, restaurants, travel, theater, film, cabarets, horses, Europe. Seeks tall, lean, handsome, clean-shaven, patrician, highly successful, generous, monogamous jet-set gentleman, 40-60. 8659 ✉ ☎

Seeking Playmate—For me and my adorable little girl - 5. Handsome professional, 40, Jewish widower, slim, fit, fun, upper East Side, seeks that one beautiful partner. Photo? 8707 ✉☎

Seeking Soul Mate—Sincere, honest, kind, attractive, intelligent, educated, sensible, cultured and romantic Asian transplant with style, 38-young lady, 5'3". Enjoy music, reading, dancing, nature and sports. Looking for understanding, kind, caring, witty, mature, educated, down-to-earth, easygoing, financially and emotionally secure, accomplished professional gentleman, 37-48 (no kids), for possible marriage. Letter/photo/ e-mail: asiannj@yahoo.com 8496 ✉☎

Handsome Male—6'3", well-built, very successful, 48, seeks attractive, fit female, 30-38, 5'6" plus, who is ready to enjoy life. Serious relationship only. 8661 ✉☎

Computer Professional—37, 6', fit, white, Jewish, divorced with no children. Seeking slim, single or divorced white female for lifelong relationship. Photo or phone. 8666 ✉☎

I Am A Pretty, Warm, Funny Lady—Whose interests range from opera to safaris. Are you a kind, cultured, engaging male, 50-60, who is looking for a soul mate? If so, please call/write: 8482 ✉☎

Caring, Considerate, Compassionate—50s menschette seeking Jewish male counterpart, 50s-60s, to share friendship, fun times, possibly life. Is that you? 8640✉☎

Three Rings—Engagement, wedding, teething. Seeks pretty mon amour (feminine and loving). I'm Jewish, 40s, nonreligious, good-looking (cute), 5'11", warm, real, successful, unpretentious, entrepreneur, Master's. Passions: romance, humor, rhythms of the earth, music, Jewish culture. Photo. 8651 ✉☎

Jewish Seductress—Sensitive, sensible, 37, seeks sane, savvy male, 35-49, with superb 6th sense (of humor). Sea and ski enthusiast. Zip82do@aol.com 8636✉☎

Easygoing Regular Guy—Seeks medium to tall, trim Christian gal who enjoys classical music, theater, outdoors, city, country, museums. I'm 6'2", 185 lbs, 53. Note/photo. 8714 ✉

NYMESSAGE

13th Ave. Near 48th St., 8/5—We mad excellent eye contact. Single? 8696 ✉

Classy, Cute—Professional female, 6 with looks, smarts, warmth, wit, seek significant other. 8665 ✉ ☎

Feminine, Attractive—Slim, intelligen 5'4", youthful, financially independen cultured, 50s, professional black femal - is a perfect match for a well-educated sophisticated, financially secure, fi male, 50 plus. 8679 ✉

Gay Woman, Vintage 1950s NYC—Professional, good-looking, style conscious, seeks a feminine, attractive independent lady, to 55, for friendship love and romance. gaynycwoman@aol.com

Handsome, Single White Gentleman—(JD, 38, 5'11", 165, gentile) seeks smart feminine/pretty soul mate; she's athletic her interests are artistic and cultural, an she's sweet at heart. Note/photo. 8668✉☎

A Lighter-Haired, Playful—Mor feminine Sigourney Weaver. Dazzling good looks; tall, slender, divorced, creative, with natural warmth. Emmy-winning TV producer/educator. Part executive, part artist with populist beliefs. Upscale lifestyle, simple tastes. Thrives on cooking good food, upstate farmhouse, nature, tennis, romantic islands, family get-togethers, kayaking. Relaxes easily. Omnivorous reader. Affectionate, spiritual, genuine, turned on by new ideas, people, places, yoga, sailing, Ireland, Provence, Monty Python. Seeks ongoing relationship with lively-minded, active man, 47-60s. Jladd@nyc.rr.com 8485 ✉☎

Pretty, Petite, Romantic—Professional mom, 41, 5'3", 112, fit/athletic, sparkling blue eyes, big heart, warm smile, with great sense of humor and zest for life. I enjoy cooking, family life/friends, music, dining, antiquing, travel (family/romantic getaways). Seeking partner, 40-50, fit and athletic, nonsmoker, who is handsome, professional, financially secure, with similar interests/qualities, who desires a committed, loving relationship. Loving dads welcome. Note/photo, please. 8605 ✉ ☎

Mature Italian Professional—Enjoys sports, gaming, fine dining. Seeking a lady to enjoy life with, 35-50. Need note and photo. 8675 ✉

Stunning, Tall Hungarian Beauty—In her 30s, seeks tall, nonsmoking, emotionally/physically fit, financially secure gentleman, 35-45, for serious relationship. Sense of humor and love of animals are a a must, please. Send photo/note. 8684 ✉

Great-Looking, Smart, Sensual—Sincere, unique young widow with passion, 5'2", size 4, Jewish/Latin flavor, seeking attractive, successful, positive man, 48-65, to share life's pleasures/more. 8616 ✉☎

Northern NJ Man—I'm a self-employed, physically fit man in my early 50s, interested in meeting a fit, attractive, happy woman who enjoys skiing, biking and boating. I prefer country to city, and down-to-earth people. I have raised a family and am not interested in having children, but would welcome yours. Please respond with photo and note to tell me something about yourself. Dog lovers a plus. Nonsmoking. 8610 ✉

Male PhD, 64, Style, Sizzle, Panache—Seeks educated, upbeat, shapely, leggy lady. Arts, travel. Photo a must! 8631 ✉

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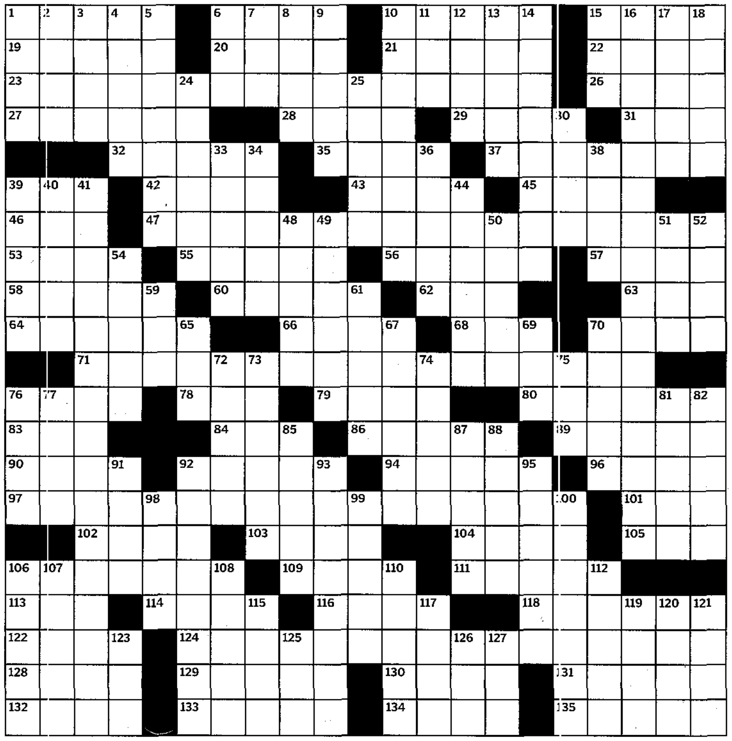
'Name Game'

'Cue' Crossword by Maura B. Jacobson



ACROSS

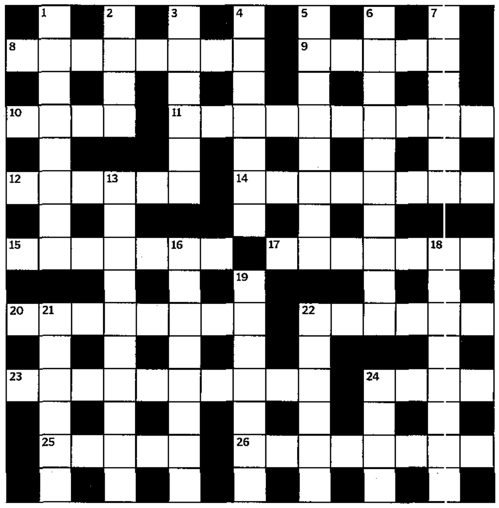
1 Book of maps
6 Many a Muslim
10 Reef buildup
15 Future chickens
19 Haunted-house apparition
20 —— Alto
21 Hillary's successor
22 See 8-Down
23 How Howard, Peter, and Eartha fix things
26 —— o'clock scholar
27 State positively
28 "Orinoco Flow" singer
29 PBS science program
31 Londoner's last letter
32 Paddock sound
35 Face-makeup hue
37 Beach cookout
39 Sinbad's bird
42 Role for Peter Fonda, 1997
43 Congers
45 On a voyage
46 A feast —— famine
47 Sporting remark from Zubin, Edna, Thomas, and Ed
53 Wimbledon champ, 1976 to 1980
55 Famed New York restaurateur
56 Quick haircuts
57 "Did You Ever —— Dream Walking?"
58 Unique individuals
60 Pitcher's misses
62 —— carte
63 Cut off twigs
64 Honda competitor
66 Netman Nastase
68 Brian of Roxy Music
70 "Judging Amy" actress Daly
71 What Sheena, Melvin, and Ted do in Oriental ballrooms
76 Pizzazz
78 Bedpost ornament
79 Rhett's last word
80 Deserved wages
83 Golf norm
84 Highlands hat
86 Opposing factions
89 Sculpted gem
90 Devilkins
92 Wakefield clergyman
94 Ginsburg and Buzzi
96 Like a rock
97 Coffeemaker used by two Als, Yo-Yo, and Martin
101 Former Braz. capital
102 Computer symbol
103 It smells
104 River of Spain
105 Illiterates' signatures
106 Georgia city known for its onions
109 Skirts the basket
111 Grammy-winner Bonnie
113 Unit of work, in physics
114 Greek peak
116 Admonition to Nanette
118 Richard III's cry
122 Have to have
124 What Bret, George, and Gennifer send on Valentine's Day
128 Author unknown: abbr.
129 Immigration Island
130 Stamp backing
131 Forget-——
132 Singing Horne
133 Gin-fizz fruits
134 End of a New Year's Eve song
135 Eaten away

DOWN

1 Title for a Khan
2 In this manner
3 Fireplace fodder
4 Cigarette droppings
5 Breastbone
6 G.I. mail drop
7 Stoolie
8 Skin-lotion ingredient, with 22-Across
9 Debby or Daniel
10 Least clouded
11 State tree of Iowa
12 Wrack's partner
13 "Nature is the —— God"
14 Estonians' neighbors
15 One of the Gabors
16 Bad report-card notation for Stan, Alice, Loretta, or Karl
17 Garson who played Mrs. Miniver
18 Annie's dog
24 Shoulder furs
25 High school for Henri
30 The "A" in Y.M.C.A., for short
33 Convalescent regimen, familiarly
34 Aquarium fish
36 Part of UHF
38 Chops down
39 Automation
40 Maine college town
41 Mariah, Wyatt, and Walter's bird
44 Obeyed the photographer
48 Ignore the script
49 Given a list of charges
50 Refrigerator brand
51 Modern gaslight
52 Neck area
54 Wail of woe
59 Those canonized: abbr.
61 Marner of fiction
65 Took in calories
67 New York city west of Binghamton
69 Yearling's age
70 Synagogue scroll
72 Eye nerve
73 Vitamin-B-complex component
74 Historic Pakistani river
75 Anatomical pouch
76 Typical De Mille movie
77 Holy Tibetan
81 Macabre
82 "Dumb" old birds
85 Landed estate
87 Kin of chloroform
88 Country of a Biblical queen
91 Animal-rights org.
92 Disappears
93 Ruddy quality
95 Story in installments
98 Equestrian sport
99 Jotted reminders
100 Reason for leaving a phone message, perhaps
106 Open to bribery
107 "Good Night" girl
108 Hot —— get-out
110 Glitches
112 Babel structure
115 Woody Guthrie's son
117 Sole
119 Clinton's Attorney General
120 Sold-out notices, on B'way
121 Tivoli's Villa d'——
123 It's in the genes
125 Dead heat
126 Pester for payment
127 Lawyer's retainer

4153 -≡

The 'Guardian' Crossword Set by Paul



ACROSS

8 Former PM switches sides: I can almost see the glazed look in Italy. (8)
9,24dn 12's mentally prepared. (2,3,4)
10 Half of a half of a half is water. (4)
11 Crush the sardine that's tiddly. (10)
12 Dramatist working with corn? (6)
14,15,21 Engineer and I dance, then bring drunk model round. (8,7,6)
17 Last refuge for communist nothing but trouble. (7)
20 Of course it's a hindrance. (8)
22 More revealing instruction? (6)
23 The car most in form is the one leading alone. (10)
24 Sweet packet? (4)
25 A Tanner on the Street, or one inside. (5)
26 Formal conversation, before the wobbles perhaps, admitting love before the Queen. (8)

DOWN

1 Welshman, who to a Frenchman needs Irish upbringing to get a drink in Cuba. (8)
2 See 4.
3 Little Frankfurters are nicer. (6)
4,2 Sarcastic git given a corrosive compound. (7,4)
5 Dog advertised beer. (8)
6 Conservative reserve on board can be legendary, perhaps? (5,5)
7 Front part of tree, never the back. (6)
13 Pillar of salt's safekeeping? (10)
16 Thrashing given in brief examination. (4-4)
18 See 22 down.
19 No dog protects the Guardian back entrance. (7)
21 See 14.
22,18 12's novel will get job (runt!). (6,5,3).
24 See 9.

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Solutions to last week's puzzles appear on page 200.

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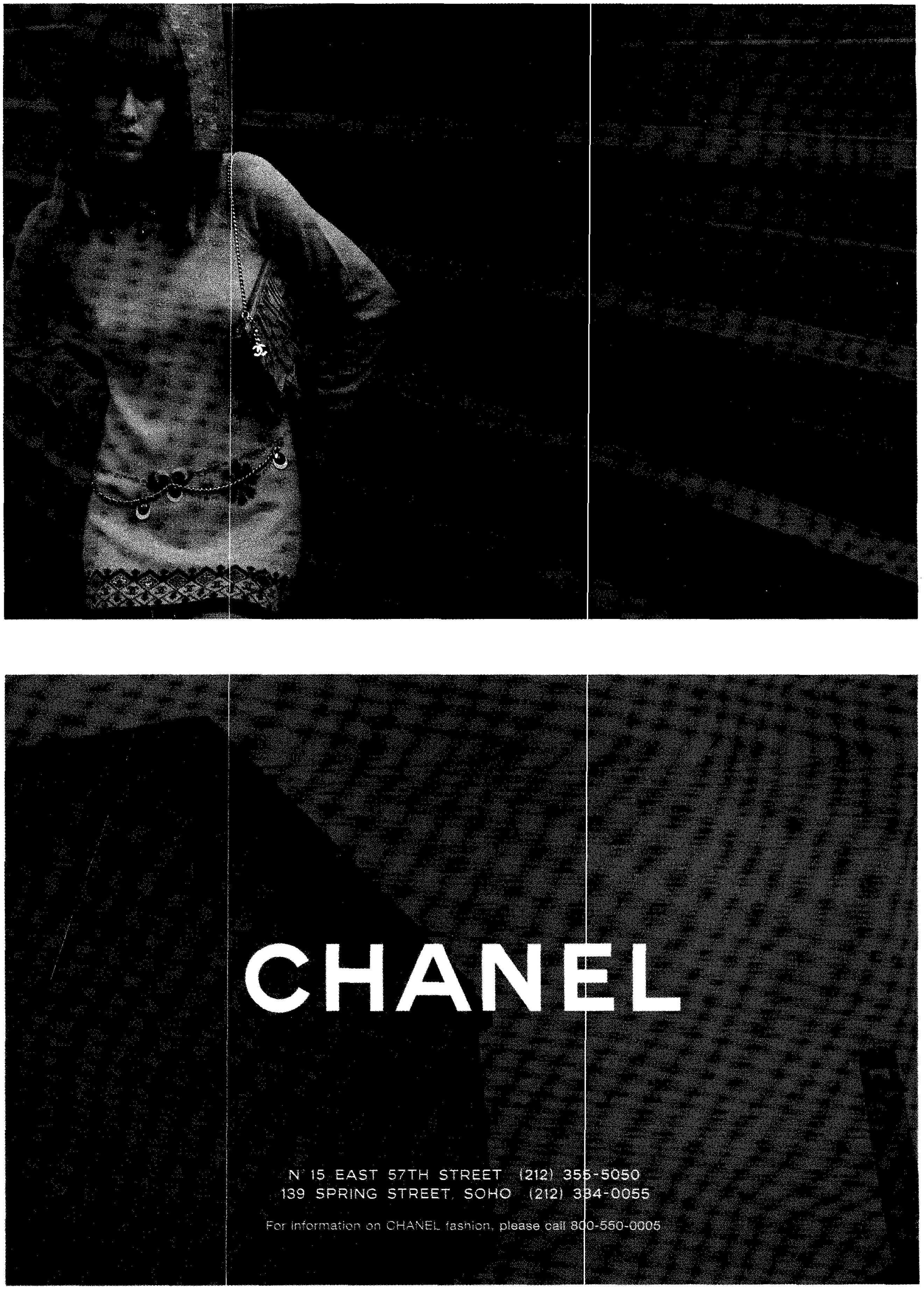

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